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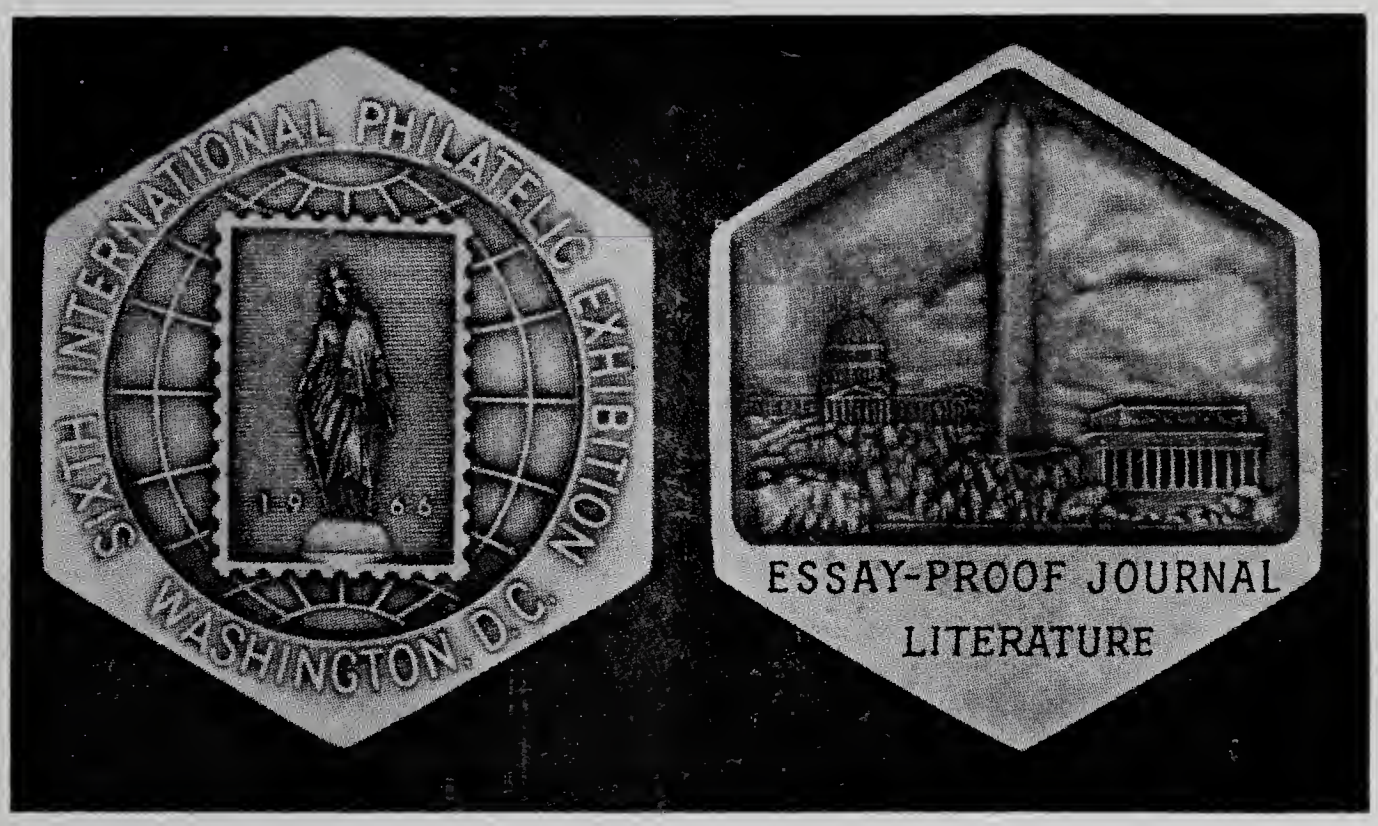
The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money



At the Sixth International Philatelic Exhibition (SIPEX) held in Washington, D. C., in 1966, our Journal was given a vermeil medal for philatelic literature, which was the highest award in this classification.

Official Journal of The Essay-Proof Society

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The Essay-Proof Journal

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January, July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P. M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

A 1901 Note and A 1922 Stamp: One Buffalo Does Double Duty

Recently our sister publication of the Society of Paper Money Collectors carried an article delineating the topical background of the U. S. 1901 $10 Legal Tender Note ("The Buffalo or Lewis and Clark Legal Tender" by Cliff Murk, *Paper Money* No. 19, page 69.) This spurred further investigation of the buffalo vignette by members of both SPMC and EPS. Their search turned up the following interesting story linking philately and numismatics:

Not many collectors have noted the resemblance between the bison that appears on the 30c stamp of the Fourth Bureau Series (Scott type A172) and the massive beast on the large $10 Legal Tender Note of 1901, the so-called "Lewis and Clark" note.

Indeed, at one time the Bureau of Engraving and Printing stated that the stamp design was based on a photograph of a group of bison at the U. S. National Museum, Washington, D. C. Under the prodding of Mr. F. Ellis, Mrs. Catherine Manning, the then-curator of the philatelic section of the Museum, discovered a photograph of a drawing of a bison that bore the name "Chas. R. Knight, 1901." Upon comparison, she determined that the drawing was the original for both the stamp and the note and that Mr. Knight made the original sketch from a specimen in the National Zoological Park, Washington, D. C.

The confusion about the source of design apparently arose from the Bureau's records of the difficulties encountered by its engraver, Marcus W. Baldwin, in sketching a bison. When the 1901 note was authorized by the Treasury Department to commemorate the centennial of Lewis and Clark's exploration of the West, it was not considered difficult to find and engrave suitable portraits of the explorers. Indeed, George F. C. Smillie did the work with great precision. Ostrander Smith prepared a pleasing design incorporating the engravings and a bison, while Baldwin struggled to make an engraver's model of the animal.

Executing a drawing from life of any type of animal is a difficult task and can only be carried out successfully by an artist long experienced in such work. Baldwin soon discovered that it was extremely difficult to catch the likeness of a live beast holding to the one position. Fortunately, he was rescued by a young passer-by, who introduced himself as Charles R. Knight, an animal painter who later became world-renowned in his field. According to Mr. Knight, the encounter happened this way:

"I had been working on a number of fossil drawings during my stay in Washington in the year 1901, and for this purpose availed myself of the fine collection then housed in the Old National Museum. Dr. Fred Lucas, then Curator of Anatomy and Osteology, kindly assisted me in securing data for my pictures, and to reach his office, which was at the back of the building, I had to pass the big buffalo group, mounted, I think, by William T. Hornaday, later for many years the director of the Bronx Zoological Park in New York City.

"For several days prior to my little adventure I had seen workmen busy removing a large plate glass panel from one side of the group, and later some gentlemen seemed to be at work copying the great brown creatures now clearly visible without intervening glass. At last my curiosity got the best of me, and, climbing over the wooden barrier which had been erected to keep out visitors, I approached the industrious individual hard at work on a sketch which he seemed to have difficulty in finishing.

" 'Pardon me,' I said, 'but would you mind telling me just what you are doing?'

" 'Certainly, I will,' he replied, 'and I'm dreadfully stuck on this job about which I know nothing and I only wish someone would help me out.'

"For once in my life I had my wits about me, so I quickly suggested that he let me do it. To my surprise he rose from his seat, grasped me by the arm and almost shouted, 'Will you? Then come with me to the Bureau of Engraving and Printing and I'll introduce you to my boss. My name's Baldwin, and I am an engraver at the Bureau, and what I don't know about buffaloes would fill a book.' "

"Enough said. I went with him, met Mr. Hill, then chief of the department, I believe, got the order and forthwith departed for the zoo in Rock Creek Park, there to wrestle with the drawing from life of a superb old bull buffalo, whose picture later appeared on the $10 bill."

From Mr. Knight's account it seems apparent that Marcus Baldwin first tried his hand at sketching a mounted bison and failing even in that gladly relinquished the task to a man who could do justice to an all-American beast. Unfortunately the reproduction on the stamp is much too small. One needs the $10 note to truly appreciate Knight's artistry.

(The original research for the above was done by F. Ellis, who wrote in the July 26, 1941 issue of *Stamps,* and Thomas F. Morris, who concentrated on the Baldwin side of the story in The Essay-Proof Journal No. 40, page 205. Supplementary information was also found in the September 1941 issue of *The Numismatist.*)

BRM

Jean Van Noten, Belgian Designer

The July 1, 1966, issue of *The Marian Philatelist*, published by the Marian Philatelic Study Group of 424 Crystal View Ave. West, Orange, Cal. 92667, contained two interesting articles on the Belgian stamp designer, Jean Van Noten. In an interview with the Rev. Hub. Hechtermans, the artist declared that the chief difficulty in stamp designing is that although the drawing may be beautiful on a large canvas, it must be reduced to a miniature and printed in only a few colors at most.

Mr. Van Noten, known for his paintings, ceramics, stained glass windows and tapestries, began stamp designing in 1942. To date he has done over 250 designs for Belgium, the ex-Belgian Congo, the Republic of Congo and Rwanda. Whenever possible he includes the initials VN or JVN at the bottom of the design.

BRM

French Proofs and Essays in The Matthews Collection Sale

By Robert G. Stone

The famous Thos. A. Matthews air mail collection sold by F. W. Kessler at auction in 1961 contained a very large quantity of proofs and essays, many of which were not and still are not listed in Sanabria's catalog. Because of our interest in the France and Colonies material, we have checked the sale catalog of that section (Pt. IV) to see what unusual items there might be. Of the many items not listed in Sanabria the most are merely routine "De Luxe proofs" and color trials, of the sort which were more or less regularly made of all the issues after the War and whose absence from Sanabria is of no special significance. (The Sanabria catalog editor probably didn't happen to see them, although many are "common," as these things go.) But among the essays there are some of more unusual character which ought to be noted for the record:

ALGERIA

1.) A preliminary large wood engraving of San. No. 12 (Scott C9) signed by Gandon, which Barbara Mueller described in JOURNAL No. 74.
2.) Unfinished and finished essays of San. No. 4, with unissued value numeral, in four colors.

FRANCE

1.) Two die essays or plate essays for a proposed "Ile de France" issue, 5 Frs., one perforated, one imperf.
2.) Die essays for a proposed 100 Fr. stamp, design like Scott C15.
3.) "Original" drawings for Scott C16-17 in color on large cards, signed.
4.) Artist's drawing for UPU design, 500 Fr. (C22), signed by Gandon "unique."
5.) "Working model" of CB1, St. Exupery stamp, described by Barbara Mueller in JOURNAL No. 74.
6.) An artist's drawing for 1949 Bordeaux 300 Fr. essay (in design issue for 200 Fr.), signed.
7.) A series of essays and plate proofs for the 1000 Fr. "Pair" (C27) design of Decaris, and also signed artist's drawing (illustrated in Sale Catalog).
8.) Die essays for the 100 Fr. United Nations design of 1951.
9.) Die essays for the 1954 issue of three designs with various airplane types not issued (said to be extremely rare).
10.) Artist's wash drawing in water color of 1000 Fr. "Helicopter" stamp design (C36), signed by Gandon (see JOURNAL No. 74).

FRENCH EQUATORIAL AFRICA

1.) Gravure essays for the 1937 heliogravure issue, imprints of each design collected on one gummed sheet (airmails, postage, and postage due). (This type of composite proof was regularly made by the Helio Vaugirard firm for the various stamps they printed during the 1930's, in many colors.)
2.) Large drawing essay for design of 1942 Free French issue, by Edmond Dulac (C17); also drawing at size of stamp.

FRENCH LEVANT

Plate-proof block of semi-official military-postal air-mail issue of 1918 (San. #502).

FRENCH MOROCCO

1.) "Original" drawing of one of the 1939 pictorial types (80c design).
2.) Die essay and die proof in Army Welfare design postage stamp of 1953 but inscribed "Poste Aérienne."

FRENCH OCEANIA

Die essay of 13 Fr. 1955, (C23) in smaller size than stamp.

LAOS

Three drawings for design of C6, 1952, designed.

LEBANON

Plate essays for proposed issue of airmails and postage, date not given.

MADAGASCAR

Oversized die essays for 1947 issue 50 Fr., and ten other designs in die essays collected on sheets, some of issued and some of unissued designs, and die proofs for 100 Fr. with hand-lettered inscription (C52).

NEW CALEDONIA

Large pencil drawing of essay for a proposed issue of 1938.

REUNION

An official presentation booklet containing 118 various proofs of the 1949 CFA surcharged issues and 23 stamps without surcharge.

SYRIA

Large essay painting for triangular 25 pi. view of Damascus for a proposed series of recess airmails, 1936, by Institut de Gravure (illustrated in sale catalog).

It should be noted that the "unique" drawings for issued stamps are either not the final accepted drawings or else copies of the latter. The artists often made copies for sale or gift, but these usually are not perfectly identical to the true originals accepted and retained by the PTT. The term "unique" is thus true but trivial.

The number of designs of France and Colonies for which essays exist is surprisingly large. The writer has found many for the postage and dues issues as well. This seems to result from the French system of commissioning outsiders or of holding competitions for outsiders to make the designs and engravings. The outsider retains materials used in the preparation and passes some of them on as gifts or in sale. Also the outsider is often motivated to please others by going to the trouble to make copies of his originals. A government artist would probably not be permitted to do this.

Britain's Westminster Abbey Stamp Designers

The 3d. stamp was designed by Miss Sheila Robinson. Born in Nottingham in 1925, she went to Nottingham Art School and after the war to the Royal College of Art. Since then she has done free-lance work, mostly illustrations and prints, which have been exhibited at the Royal Academy and other London galleries. Miss Robinson also designs murals and posters. This was her first attempt at stamp design. The stamp was printed by Harrison and Sons. The 2s.6d. stamp was designed by Bradbury Wilkinson & Co. Ltd. and was printed by them. In each case the stamps show the Dorothy Wilding portrait of the Queen.

The Life and Work of Thomas F. Morris (1852-1898)

Designer of Bank Notes and Stamps

By Thomas F. Morris II

(Continued from JOURNAL No. 92, Page 162)

(All illustrations used in all installments of this biography have been made from photographs and reproductions by Adrienne Boutrelle.)

Final Work for the American

The years between my parents' marriage in April, 1884, and termination of my father's association with American in December, 1887, must have flown swiftly. My father's social life now expanded to include my mother's friends and interests, and his diaries reveal many paid engagements as baritone soloist of a quartet. His success in direction of "The Consolidation's" design work in all its diverse fields only partially eased the financial burden of a growing family, for the compensation did not keep pace with the output of work.

The Brooklyn Hill Quartette: George H. Beiser, first tenor; Thos. F. Morris, baritone; George E. Clauder, second tenor; Francis S. Hay, bass.

My parents' first son, my brother Lawton, was born on June 17, 1886; their first-born, a daughter Belle Frances, born April 1, 1885, died in infancy. But weekend and holiday jaunts to eastern Long Island, the Jersey shore and the Catskills became more frequent releases from the confinement of my father's own designs and administration of his department. It was in this period, too, that his father died, in October, 1886, at the

A Morris sketch done at Arkville, N. Y., and later produced in oil.

age of sixty-five, and Grandmother Morris' comforts and needs now enlisted his closer attention.

Two of my father's designs of particular interest to U. S. collectors were issued in this period. The Act of March 3, 1885, provided special delivery service upon prepayment of a 10c fee in addition to regular postage at normal letter rates. The simplest device to show prepayment was an adhesive sufficiently distinctive in size and shape to make it readily recognized in transit by the postal clerks. As holder of the postage stamp contract, A.B.N. Co. was assigned the task of producing it, and my father prepared the design.

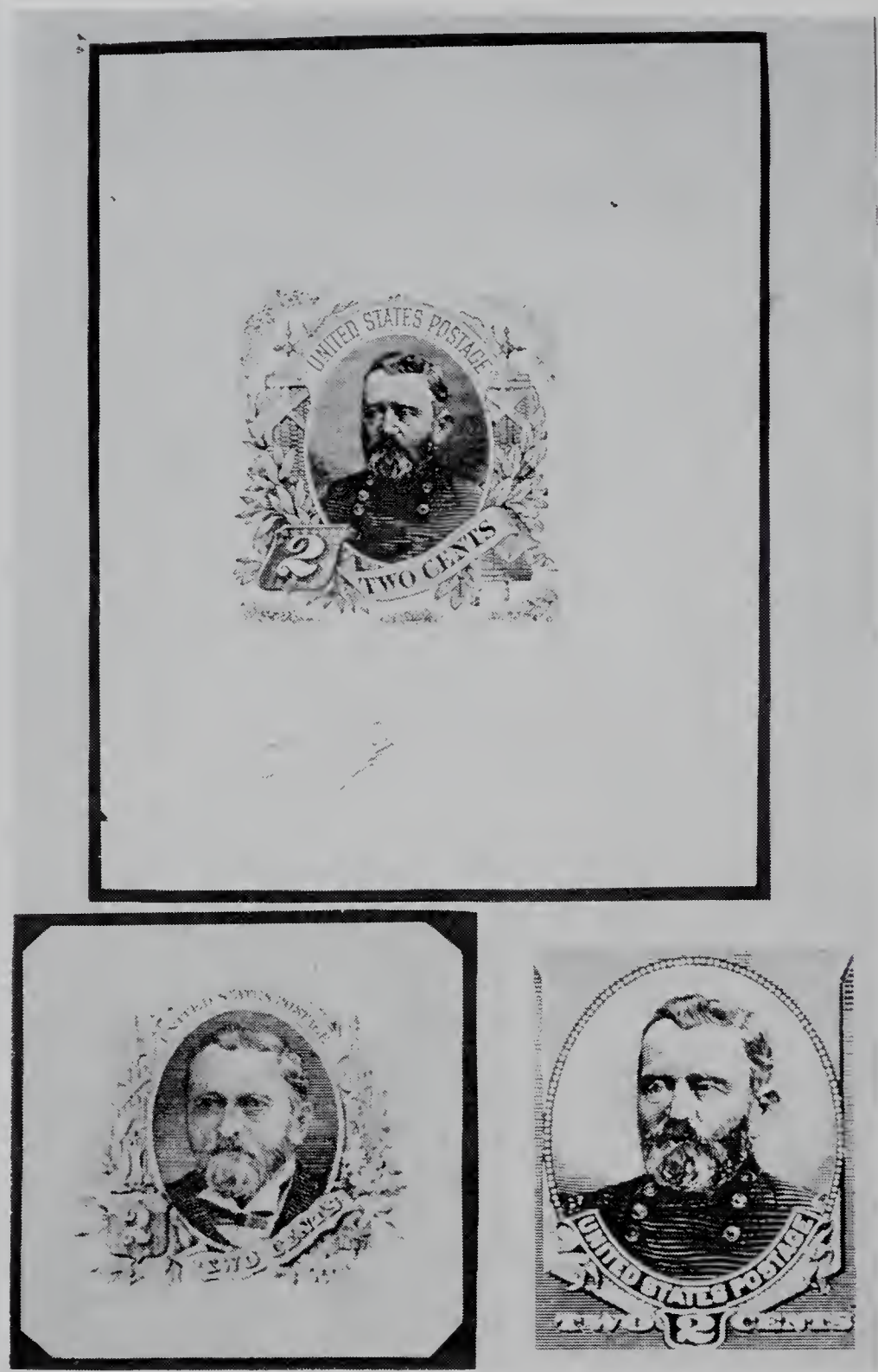
The horizontal format in blue, perf. 12 (Scott E1), issued October 1, 1885, is familiar to all collectors. But one incident connected with execution of the design is perhaps less well known. Charles Skinner was chosen to engrave the vignette. He selected as model for the running messenger boy his very young nephew, Walter Pawling, who had just joined American as an apprentice engraver. The lad stood in such awe of his famous uncle that he dared not ask for rest time while holding the difficult one-legged pose and

His father and mother. Designed by Tom Morris following his father's death.

collapsed to the floor from sheer exhaustion. Years later Pawling became one of the Bureau's better pictorial engravers.

The second U. S. design of this period was the full-face, 2c Grant, green on white letter sheet, issued August 18, 1886, and measuring 160 x 271 mm. (Scott U293). Grant had died July 23, 1885, during Cleveland's first administration. Although the country's embossed envelopes were being produced by another contractor, this design was engraved for surface printing by Alfred Jones, and A.B.N. Co. produced it. One of my father's original drawings and an essay of this issue exist, together with a proof endorsed both by Jones and the designer. I believe this was the first letter sheet in U. S. postal stationery.

Some idea of the amount of work my father himself undertook can be gleaned from the following record of designs he produced in 1887, his last year at American. It is compiled from his diary. The staggering fact about it is that it listed only those designs on which he worked overtime or, as he usually wrote it, "overwork." He kept the record



Essays for and final design of the 2c 1886 U. S. letter sheet. Lower left, first essay from the original pencil drawing of the same size; lower right, the final design.

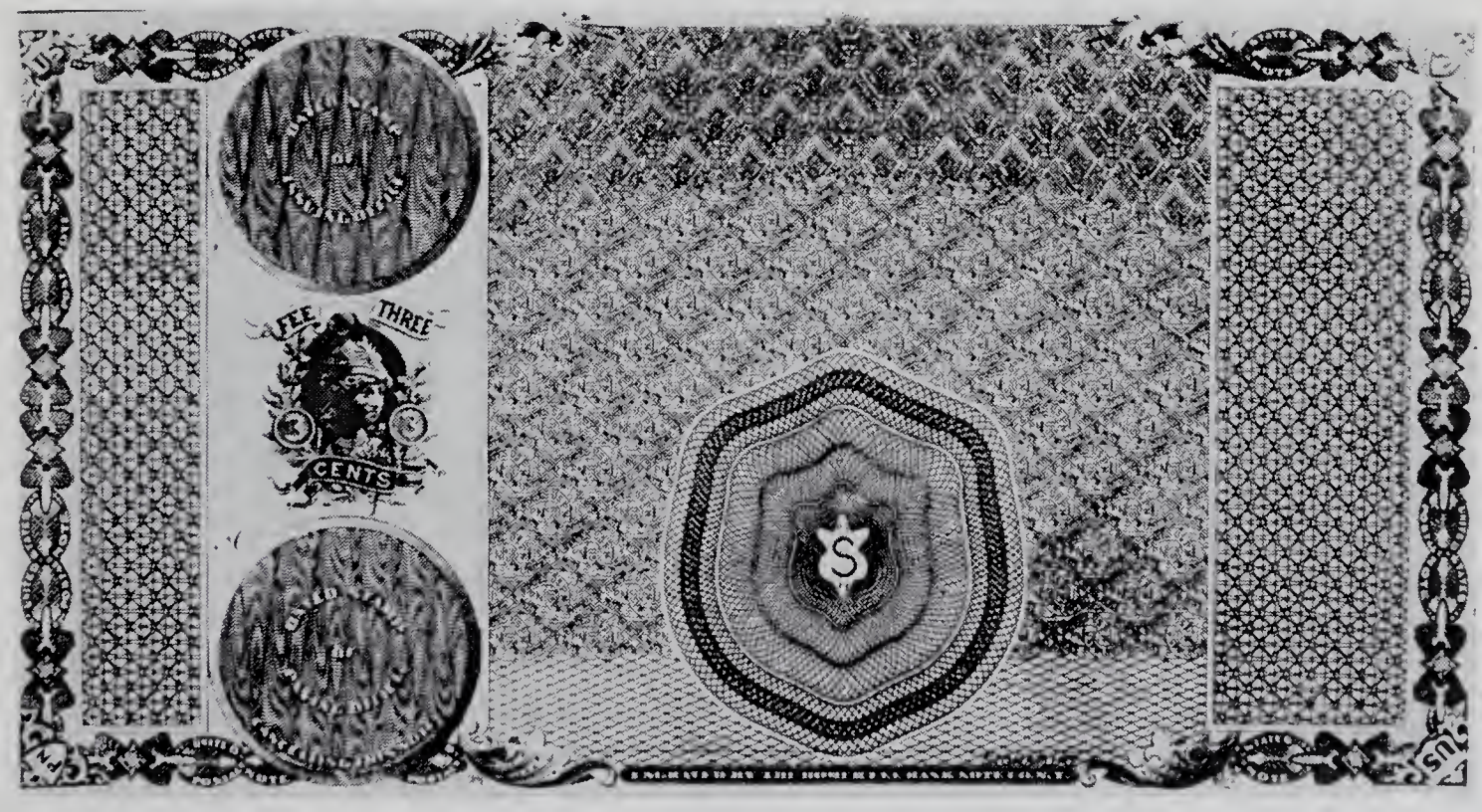
as a running account of accumulated overtime hours against which were offset time taken off, both meticulously credited to and charged against himself. The record will also give a good idea of the great variety of designs in bank note company work. We have interspersed a few verbatim entries of interest about company personnel and his private life:

Scroll No. marks for Company
Script for bond (St. Louis & Chicago R.R.)
Face of Mexican Central bond
Title for same
Buffalo Bill steel cut
(Sat. Feb. 12: Alfred Major transferred to Philadelphia office of A.B.N. Co.)
Kansas City W. & N.W. bond
(Wed. Feb. 23: funeral of Mr. A. G. Goodall at Masonic Hall)
Washington and Lee certificate
Cover for Mr. J. Smillie's Resolutions
(Sat. March 5: Mr. Jas. Macdonough elected Pres of A.B.N. Co.)
(Tues. March 8: Rev. Henry Ward Beecher died at 9:30 A.M.)

1885—First U. S. special delivery stamp; designed by Morris (left).

1887—Morris design for the U. S. 1c 1887 Franklin stamp (right).

Washburn certificate
(Thurs. March 17: went to see A. T. Stewart's art collection)
Calendar for A.B.N. Co.
Comp. del Gas certificate
Minneapolis, Lyndale & M.R.W. bond
The Bradstreet Co. letterhead
Lidgewood Letter Co. stationery
G. Central RR bond
(Sun. April 17: called on G.F.C. Smillie
(Mon. April 18: G.F.C.S. off to Montreal to Canadian B.N. Co.)
Overtime 3 days on Brazil bank notes
Brazil models
(Mon. May 16: superintended the moving of Mother's goods from So. 9th St. to Clifton Place)
Union Pacific bond panel
(Sat. May 21: first Saturday off at 1 o'clock)
Union Pacific bond
Cincinnati, Hamilton & Dayton stock certificate
(Wed. June 1: to wedding reception of Mr. Claxton's daughter, 70 Downing Street)

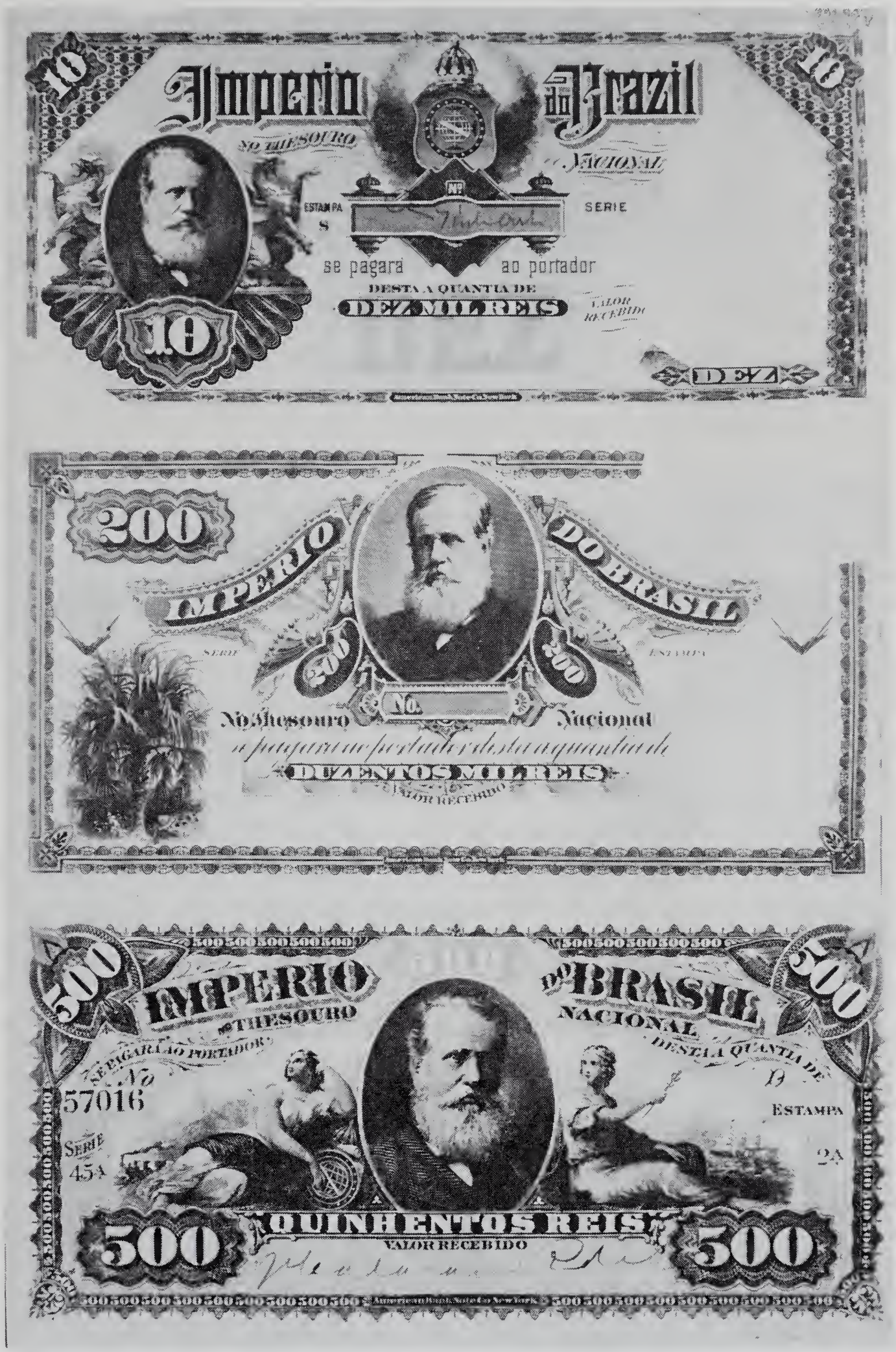


Morris design for a 3c U. S. postal note.

Morris design for a $1,000 Union Pacific Railroad Co. bond.

Central R.R. of New Jersey bond
(Fri. June 3: made out bills for week. 5 days commencing the summer months)
Misc. models and Central RR of NJ
Sault Ste. Marie bond, face
Darwin Reduction Co. stock certificate
(Mon. June 20: gave up smoking for good and all time)
Sault Ste. Marie Bridge Co. bond, Back Guarantee (large)
J. Conklin Mtge. Trust Co. card
(Sun. July 3: Lawton walked, taking about 1 doz. steps, age 1 year 16 days)
U. S. Postal Note
(Fri. July 15: Lawton sick. Lost 7 hours from work)
Citizens Traction Co. certificate
Title—Banco de Santiago
Model—Banco de Santiago
(Sat. Sept. 10: with party of 12 caught 675 fish, off Sea Cliff)
Uruguay bank notes
Russian policy head for N.Y.L.I. Co.
Brazil stamps
Australian bank notes
Buenos Ayres bank notes

Since this record did not include designs completed during regular business hours, it is not surprising that my father's fourth United States postage stamp model got no mention. His book of proofs supplied that testimony, together with the names of the men who engraved it.



Morris designs for Brazilian bank notes.

This design was the 1c ultramarine Franklin (Scott 212), issued June 11, 1887. In September the 2c green and 3c vermilion of this series were issued, with identical Washington vignettes. The 1c Franklin retained the essential features of the 1883 issue, particularly the straight-line block letters for the spelled-out denomination. All the prior

1887 El Salvador 5 centavos, designed by Tom Morris.

bank note issues since 1870, except his 1883 designs, had executed this element in a variety of curved lines. But in contrast to the 1883 models, the 1887 Franklin used a balanced, light-colored, stylized device to demarcate the letters and numeral of the value at the base from a vignette also set in the darker background color. The arced "United States Postage" banner above the vignette also is peaked at the center to the top border of the design. It seems probable that this layout was a compromise between my father's preference for simplicity and the Post Office Department's desire to replace a stamp in use for 17 years.

Admiration for Alfred Jones' Engravings

Alfred Jones engraved this vignette, in my view the most expressive, unsculptured-looking and pleasing profile of Franklin on any United States stamp. So masterful was Jones' genius that he could "breathe into" an engraved profile as much character as talented portrait engravers delineated in a three-quarter face work. This vignette height measured only 27 mm. against 29 mm. for the prior Washington and Jackson busts, on stamps of identical overall dimensions. George H. Seymour of the old Continental company did the frame and lettering for this Franklin; he went on to engrave both segments for six of the Columbian commemoratives.

Not all collectors of vignette essays and proofs, especially from bank note and stamp dies, may know that within the fraternity of late 19th century engravers Alfred Jones was their pole-star for 40 years. His work was their model, his modest and generous nature their inspiration. Apprentices found him always ready to give guidance, and masters sought his appraisal of their work and suggestions for its improvement. I recall an entry in Marcus W. Baldwin's diary for 1897, when he was at the B. E. & P. on a special contract basis:

> Wed. July 14, 1897: (Robert) Savage and (William J.) Brown sent me some specimens of their work, which I am to return. They are very creditable, and show decided talent.

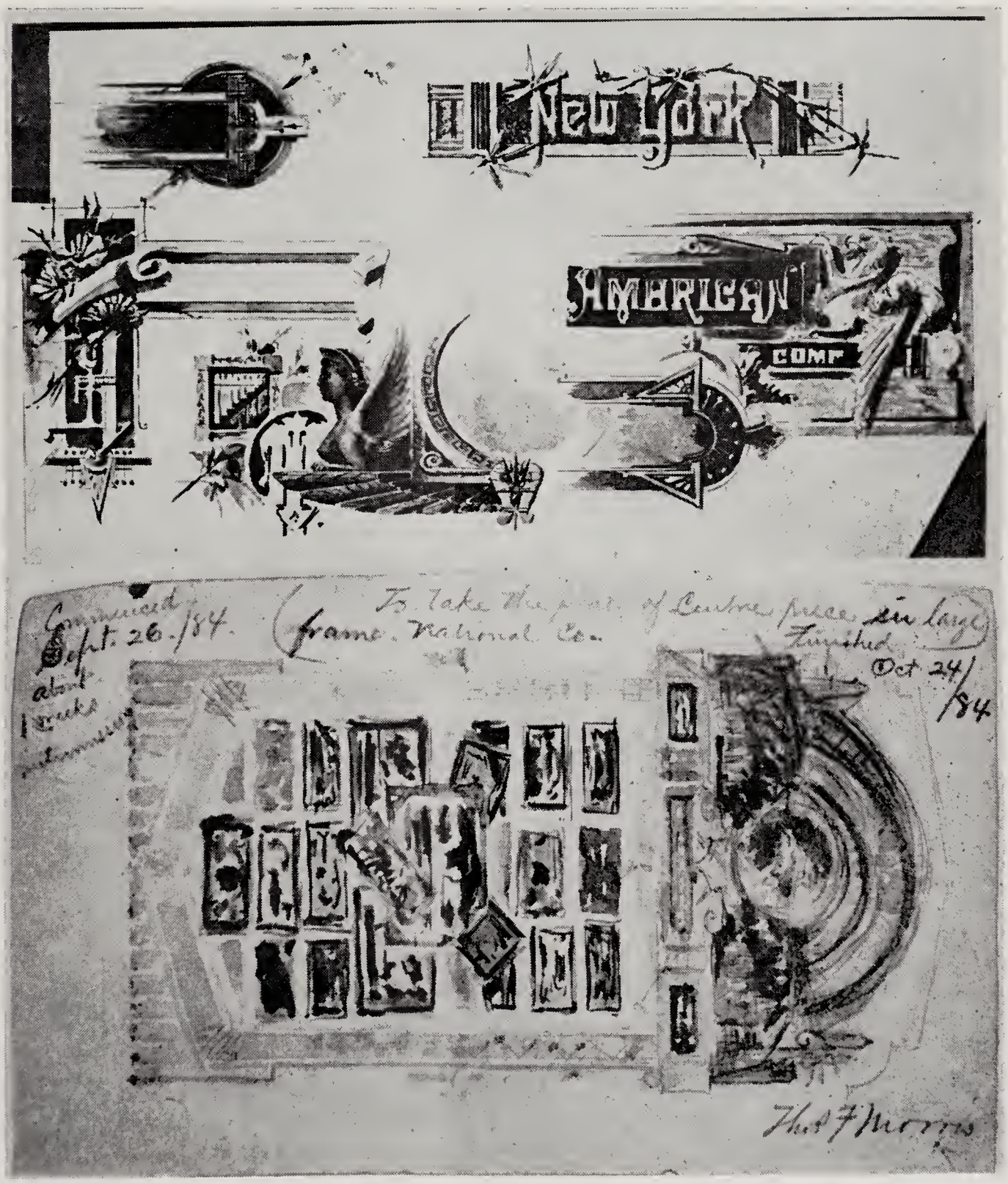
Considering that this was four years after five of Savage's vignettes had appeared in the Columbian issue, it is a tribute to his striving for perfection and to Baldwin's reputation as a portrait and pictorial engraver of widely recognized artistry.

Six weeks later on vacation at Ocean Grove, N. J., Baldwin went into New York, returned the proofs, and "took dinner" with Savage and Brown to discuss the proofs and "talk shop." The afternoon of that same day, August 26, 1897, he took the long trip up to Yonkers to visit Alfred Jones, as though going to a shrine:

Went in the afternoon to call on Mr. Jones at his home in Yonkers. Mr. Jones showed me the copper plate of Washington's head he is engraving, and gave me 4 proofs of recent Bank Notes vignettes he had engraved.

Being familiar with Baldwin's crisp and prosaic diary entries, I can perhaps better than our readers feel the elation that glows through Baldwin's entry for that day. We mention the contemporary acceptance of this ascending order of eminence among portrait engravers to account for a short memorandum found in my father's diary, dated December, 1894. No doubt all bank note artists, modellers and vignette engravers had long been studying and pondering Alfred Jones' work and technique, searching for the secret of its consummate artistry. As a designer my father had come to the following conclusion about it:

Mr. Jones never does the same style of work the same way twice, varying it according to the play of his art at the time. But with Skinner and Burk, it is different; possibly according (conforming) to method to obtain rapidity and accomplish more work.



Preliminary sketches for specimen bank notes for the American Bank Note Co. office frame and bond and stock headings.

Morris design for an acknowledgment given by the Grant National Monument Association for contributions toward the monument erected in New York City.

Although Alfred Jones was not thought to be a fast engraver, he did some beautiful work on extremely short notices. On the Franklin of the 1887 issue he had adequate time to endow a profile with those attributes which his study of the life of the American Revolution's elder statesman taught the artist the patriot possessed. And it may have been a labor of love, for engravers of the time of Jones believed that his favorite among the founding fathers was Benjamin Franklin, the country's most illustrious 18th century printer.

(To be continued.)

The Portuguese Bank Note Case

The Man Who Stole Portugal is the name of a newly-published book by Murray Teigh Bloom about the greatest swindle of all time. Reference to the innocent involvement of Waterlow & Sons Ltd. in that manufacture of fake bank notes was made in James Mackay's article on "J.A.C. Harrison Bank Note Engravings," in JOURNAL No. 87, page 128.

The new book was advertised in the New York *Times* as "major crime reporting at its best . . . the true story of how one man's wild, impossible, but totally workable scheme gave Portugal its worst shock since the great earthquake of 1755, brought on the most enduring dictatorship of our time, wracked the Lord Mayor of London, ruined one of the world's greatest printing firms, and culminated in one of the longest and costliest cases in British legal history."

Philatelists and numismatists alike will find the Bloom book fascinating reading. It is published by Charles Scribners' Sons, New York, at $5.95.

A Half Century of Engraving

By A. Loines Pemberton

LEONARD VINCENT PHILLIPS, 1876-1954

This engraver, whose name was unknown to philatelists, was employed by De La Rue & Co. for nearly fifty-eight years. The first stamps he engraved were the Tasmanian pictorials which appeared in 1899, and the last were the Sudanese which were issued in 1951.

Born on August, 2, 1876, at Peckham [England], Leonard Vincent Phillips was the son of Alfred and Eleanor Phillips, one of a family of eight. He was apprenticed to Messrs. Thomas De La Rue & Co. in 1894, where he worked under a Mr. Turner for five years, at the same time attending the Blackheath Art School in the evenings. He was a surface engraver, although some of his work was recess, to the firm of De La Rue until 1952, and died on April 6, 1954, at Sanderstead. The following details of his work are taken from his personal books which include the actual stamps, and, in a few instances, illustrations of all his engravings. His earliest stamp work was the engraving of the vignettes for the Tasmanian pictorial set of 1899. Other pictorials which were engraved by him include St. Lucia (1902) "The Pitons," Kedah, Zanzibar, South Africa, New Zealand, Egypt, Jamaica, Cook Islands, British Guiana, Malaya, Newfoundland, Brunei and Sudan (1951), covering a period of 51 years.

Many of the early twentieth century pictorial type colonials were his work; he seems to have had a penchant for ships—Barbados (1906) "The Olive Blossom," Bermuda, Turks Islands, Grenada, Zanzibar and others.

It is interesting to note that he engraved two St. Kitts stamps depicting Columbus looking through a telescope, a well-known anachronism. A large number of conventional King Edward VII, George V and George VI heads were his work in a variety of design and size. His engravings feature the stamps of 12 foreign countries, among them the Panama issue of 1934, commemorating the 25th anniversary of the establishment of the First National Institute, for which he engraved the 1c, 5c, 10c and 12c. The leading catalogues list these stamps as having been printed by Messrs. Bacon & Co., which appears to be an error.

The books include a few proofs of the Edwardian and George V heads which were not actually used on stamps but may have been used on bank notes. The larger part of his work consists of designs which were not connected with stamps in any way; some were no doubt used for bank notes, some for playing cards and other purposes. The books contain some beautiful and attractive engravings, and it would be interesting to know to what purpose they were put.

For the record a complete list of the stamps in these books follows. *For convenience Messrs. Gibbons' type numbers are used with Scott's design number in parentheses.*

BRITISH COLONIES

Antigua	1903-9	Type 4	Type (A3)
Bahamas	1920	Type 16	Type (A9)
Bahamas	1938-52	Type 20	Type (A12)
Bahawalpur	1948	Type 3	Type (A2)
Barbados	1906	Type 9	Type (A11)
Barbados	1912	Type 11	Type (A12)
Barbados	1912	Type 12	Type (A13)
Barbados	1912	Type 13	Type (A14)
Barbados	1916	Type 14	Type (A15)
Barbados	1921	Type 18	Type (A18)
Bermuda	1902-3	Type 13	Type (A10)
British East Africa	1903	Essay, King Edward VII in oval with lions and spears, similar to Type 15, unfinished	
British Guiana	1913-21	Type 37	Type (A35 Similar to (A8)
British Guiana	1931	Type 42	Type (A39)
British Honduras	1921	Type 21	Type (A13)
Brunei	1924-27	Type 6 Vignette only	Type (A2)
Cape of Good Hope	1902-4	Type 22 Frame only	Type (A20)
Cayman Islands	1921-26	Type 19 Head only	Type (A6)
Cook Islands	1932	Type 22	Type (A15)
Cook Islands	1932	Type 24	Type (A17)
Falklands Islands	1904-12	Type 7 Head only	Type (A5)
Falklands Islands	1904-12	Type 8 Head only	Type (A6)
Falklands Islands	1912-20	Type 9 Head only	Type (A7)
Gambia	1922-27	Type 10 Head only	Type (A6)
Gibraltar	1938-51	Type 14 Head only	Type (A17)
Grenada	1906	Type 24	Type (A19)
Grenada	1906	Type 26	Type (A20)
Hong Kong	1938-52	Type 29 Head only	Type (A16)
India	1937	Type 100	Type (A82)
Jamaica	1903	Type 14	Type (A13)
Jamaica	1919-21	Type 23 Border only	Type (A18)
Jamaica	1919-21	Type 24 Border only	Type (A19)
Jamaica	1919-21	Type 26	Type (A21)
Jamaica	1919-21	Type 28	Type (A23)
Jamaica	1919-21	Type 29	Type (A24)
Jamaica	1919-21	Type 30	Type (A26)
Jamaica	1919-21	Type 32	Type (A28)
Jamaica	1919-21	Type 34 Head & Supports only	Type (A30)
Jamaica	1921-29	Type 36	Type (A31)
Jamaica	1929-32	Type 41 Die I	Type (A32)
Jamaica	1932	Type 44	Type (A34)
Jamaica	1938-52	Type 53	Type (A46)
Kenya	1922	Type 6	Type (A3)
Leeward Islands		Type 14 Head only	Type (A7)
Malaya			
Straits Settlements	1903-4	Type 39 to 42 Frame only	Type (A15-18)
Straits Settlements	1912-22	Type 48, 49	
		Type 50, 52 Frame only	Type (A21, 23, 25)
Straits Settlements	1937-41	Type 58	Type (A29)
Johore	1949	Type 34 Head only	Type (A11)
Kedah	1912	Type 1 Vignette only	Type (A1)
Kedah	1912	Type 2	Type (A2)
Kedah	1950	Type 7	Type (A5)
Kedah	1950	Type 8 Vignette only	Type (A6)
Negri Sembilan	1935-41	Type 6 Vignette only	Type (A4)
Pahang	1935-41	Type 7	Type (A7)
Pahang	1935-41	Type 8 Head only	Type (A8)
Pahang	1950	Essay similar to type 8, but with different head of Sultan, unfinished	?
Perak	1935-37	Type 37 Head only	Type (A14)
Perak	1938-41	Type 38 Head only	Type (A15)
Selangor	1935-41	Type 22 Vignette only	Type (A12)
Selangor	1935-41	Type 23 Vignette only	Type (A13)
Selangor	1949	Type 25 Vignette only	Type (A15)
Trengganu	1949	Unfinished die proof	
Malta	1899	Type 6	Type (A6)

Malta	1899	Type 7 Vignette only	Type (A7)
Malta	1922	Type 23	Type (A21)
Mauritius	1910	Type 46 Vignette only	Type (A42)
Mauritius	1925	Type 51 Head only	Type (A46)
Montserrat	1903	Type 4 Vignette only	Type (A3)
Montserrat	1916	Type 8 Vignette only	Type (A6)
Newfoundland	1923	Type 73	Type (A70)
Newfoundland	1923	Type 78	Type (A73)
Newfoundland	1923	Type 77	Type (A74)
Newfoundland	1923	Type 80	Type (A77)
Newfoundland	1923	Type 85	Type (A82)
Newfoundland	1928	Type 88	Type (A84)
Newfoundland	1928	Type 90 Frame only	Type (A86)
Newfoundland	1928	Type 91 Frame only	Type (A87)
Newfoundland	1933	Type 131	Type (A113)
* Newfoundland	1922	Vickers-Vimy essay, Vignette only Essay	
New Hebrides	1911	Type 5	Type (A3)
New Zealand	1920	Type 63	Type (A49)
New Zealand	1920	Type 65	Type (A51)
New Zealand	1920	Type 66 Vignette only	Type (A52)
New Zealand	1935	Type 81	Type (A58)
New Zealand	1935	Type 82	Type (A59)
New Zealand	1935	Type 87 Vignette only	Type (A64)
Nigeria	1936	Type 3	Type (A4)
Nigeria	1936	Type 8	Type (A7)
Nigeria	1936	Type 9 View only	Type (A8)
Nyasaland	1938	Type 19 Head only	Type (A7)
St. Helena	1903	Type 11	Type (A6)
St. Helena	1903	Type 12	Type (A7)
St. Helena	1912-16	Type 14	Type (A9)
St. Helena	1912-16	Type 20 Frame only	Type (A13)
St. Kitts-Nevis	1903	Type 1	Type (A1)
St. Kitts-Nevis	1920	Type 4 Columbus only	Type (A3)
St. Lucia	1902	Type 11	Type (A10)
St. Lucia	1936	Type 20 Vignette only	Type (A16)
St. Vincent	1913	Type 19 Head only	Type (A17)
Sierra Leone	1912-16	Type 14	Type (A9)
Sudan	1948	Type 25	Type (A10)
Sudan	1951	Type 36 Vignette only	
Sudan	1951	Type 41-50 Vignette only	
Swaziland	1938	Type 3 Head only	Type (A3)
Tasmania	1899	Type 22 Vignette only	Type (A10)
Tasmania	1899	Type 23 Vignette only	Type (A11)
Tasmania	1899	Type 26 Vignette only	Type (A14)
Tasmania	1899	Type 28 Vignette only	Type (A16)
Tasmania	1899	Type 29 Vignette only	Type (A17)
Tonga		1½p. essay with King's head	
Turks & Caicos Islands	1900	Type 35	Type (A6)
Turks & Caicos Islands	1909	Type 36 Vignette only	Type (A7)
Turks & Caicos Islands	1909	Type 37	Type (A8)
Turks & Caicos Islands	1922-26	Type 44	Type (A11)
Turks & Caicos Islands	1928	Type 45	Type (A12)
Zanzibar	1908	Type 28	Type (A11)
Zanzibar	1913	Type 29	Type (A12)
Zanzibar	1913	Type 30	Type (A13)

FOREIGN COUNTRIES

Czecho-Slovakia	1945	Type 81	Type (AP7)
Dominican Republic	1936	? de Caceres ½c	?
		? General A. Doverge 7c	?
		? Del Monte 10c	?
Ecuador	1936	Type 154	Type (A154)
Egypt	1914	Type 28-38	Type (A
France	1944	Type 215 Head only	Type (A144)
Greece	1935	Type 70	?
Greece	1946-47	Type 120	?
Guatemala	1929	7 Various design	?
Jugoslavia	1924	Type 46 Frame only	Type (A6)

Norway	1943	Type 60	Type (A43)
Panama	1934	Type 93	Type (A61)
Panama	1934	Type 94	Type (A63)
Panama	1934	Type 95	Type (A64)
Panama	1934	Type 120	?
Portugal	1926	Type 75	Type (A79)
Portugal	1927	Type 82	Type (80 ?)
Portugal	1927	? 3c frame only	?
Turkey	1948	Type 166	Type (A179)

* Illustrated in the article, but not listed.

It is a remarkable achievement for one man to have produced such a variety of engraving, and considering the precision required, it is even more remarkable that his last series (Sudan) should have been made at the age of seventy-five.

Since writing the foregoing, Mr. G. L. Newman of Messrs. De La Rue & Co. has kindly given particulars of a few stamps which had not been included in the list. These have now been added, and one or two corrections made. In many instances Phillips did not engrave the entire stamp, being responsible for the head or vignette only, or perhaps the border only.

(This article originally appeared in *The Philatelist,* Vol. 24, No. 8, May 1958, and is reprinted here with the kind permission of Mr. Robson Lowe.)

More Light on Alfons Mucha and Art Nouveau

The philatelic and numismatic aspects of the work of Czech artist Alfons Mucha were discussed in JOURNAL No. 83, page 119, by John Velek. The current popularity of his posters can be seen in such places as Stern's department store in New York City, where they are used in the decor of women's fashion shops. The following notes emphasize the importance of Mucha's work in the larger art milieu:

The revival of interest in art nouveau, which has now lasted for several years, is partly fad, but more importantly it is an effort to re-evaluate a period in European art which lasted roughly a quarter of a century and ended with the first World War. For the generations that followed it seemed unbearably sentimental, over-decorative and non-functional.

It was an easy style to cheapen, but it should be remembered that the dust-collectors now being brought down from the attic and sold and re-sold in antique shops were created in the shadow of such true artists as Henri Toulouse-Lautrec, Alfons Mucha and Aubrey Beardsley. The romanticism, flowing draperies, vines and flowers were a genuine revolt against stuffy academicism and a desire to return to natural simplicity and beauty from the ugliness of the early machine age.

Art nouveau reached its purest form in its posters, and at the same time helped to create modern poster art as a conscious blend of artistic forms and calligraphy. This is strikingly clear in the work of Alfons Mucha.

The Engraved Postage Stamps of Austria

Der Oesterreichische Briefmarkenstich is the title of another of the splendid books on postage stamp art published by the Oesterreicher Bundesverlag fűr Untrricht, Wissenschaft und Kunst, Schwarzenbergstrasse 5, Vienna 1, Austria. Its selling price is $8 postpaid and well worth it. Written by Dr. Nora Keil, this attractive, hard cover book has 104 pages and 194 illustrations.

The text, beginning with a review of the preparation and execution of an engraved piece of graphic art, carries through to the 1965 Stamp Day issue. It is enlivened with

(Continued on Page 43.)

Now It Can Be Told

Designs Rejected for the Penny Black Centenary Issue

By Edgar Lewy

(Reprinted from *Western Stamp Collector,* with the kind permission of Mr. William Wylie, Editor.)

Just 125 years after the first stamp was released, and a quarter of a century since Great Britain produced six stamps for its centennial, the unaccepted designs for this 1940 series, have been made public.

We have come a long way since the early days of World War II when this set was the last new issue for six years. Its composition shows every sign of "prewar" thinking.

The artists who furnished the essays cannot now be traced although it seems certain that two of the submissions were by Edmund Dulac. A third may have been by Eric Gill, but the three others are by craftsmen not now identifiable. Their names are no doubt in post office records, but my inquiries on this point went unanswered!

As among the first "stamp on stamp" essays, and as the sixth commemorative set which Great Britain produced, these essays are of exceptional interest.

They are largely variations on the theme of "five reigns"—something on which the issued stamps also can be faulted. It was, I believe, John Easton who remarked that the set seemed to mark the centennial of the House of Windsor rather than of the first postage stamp, and the conception by Edmund Dulac along these lines seems to have been present throughout his work for this set.

Essays (A) and (B) are undoubtedly his work; both are double profiles of Queen Victoria and King George VI within the framework of the arcading taken from the Penny Black. The chief difference is that one essay (A) has the border continued to the top and the Royal initials placed next to the crown; in essay (B) the heads are over-drawn with imitations of incised lines (was this stamp an essay for a recess-engraved issue) and minute Maltese crosses appear next to the figure of value. The Royal initials are placed in the upper corners in imitation of the old corner check-letters.

An intriguing essay, just possibly by Eric Gill to judge by the style of the letters (it could also be Reynolds Stone), is the one with a pictorial frieze along the base and a good deal of inscription.

(C) The cut-off of the King's head is unfortunate; the neck is truncated, and the minute pictorial detail would not be satisfactorily reproduced on a stamp. A tiny Penny Black balances the value panel; the intervening space is filled with (rather ill-drawn) "Transport ancient and modern"—and a mail coach and six horses, and above it a Short "Empire" type flying boat—the latest thing back in 1939.

The inscription "Centenary of Uniform Postal Rates & of the First Postage Stamp" with dates and "Postage-Revenue" is also a mouthful! On the whole, not a good try!

Certainly more clear and better conceived are the two other entries representing facsimile Penny Blacks. One (D) has it superimposed on a map of Great Britain with the value rather clumsily placed in a circle; the other (E) brings a joined-stamp effect by an almost full-size Penny Black joined to an imitation version with portrait of King George VI. The dates in a pale panel below, the floral emblems stretched out above make a pleasing, if somewhat dull, border.

Finally we have a pencil drawing (F) which is clearly unsuitable because it can only be interpreted as a "Royal House Centennial" essay. The parallel profiles of Queen Victoria, King Edward VII, King George V, King Edward VIII and King George VI are strongly reminiscent of other stamps in the genre, and the four floral emblems in boxes beneath do not inspire much confidence.

The whole thing is amateurishly conceived and unfortunate; the artist evidently had little confidence in the medium—unless he was specifically instructed to prepare a design for engraving rather than photo-mechanical reproduction.

After 25 years' hindsight, how do these essays compare? Britain has taken immense steps in the stamp design field since the days when these six essays were conceived; nowadays the same proposition would be treated with much more imagination, and by artists who were only children at school when the Penny Black centenary occurred. Far and away the most competent of the lot are the two Edmund Dulac drawings. The General Post Office was indeed fortunate to find one artist of undoubted calibre . . . just how lucky is more than apparent from the "also-rans."

Child Designers for British Stamps

Because of the wild gyrations in British stamp design from ultra-conservative to modern-symbolic, it is no surprise to learn that the designers of the 1966 Christmas stamps were six-year-olds. Their designs were chosen from nearly five thousand submitted in a nation-wide contest.

Tasveer Shemza, designer of the 3d stamp depicting one of the Three Kings, and daughter of art teachers in the Midlands, has been brought up in an atmosphere of art. James Berry, apparently no relation to the famed New Zealand stamp designer of the same name, contributed a snowman for the 1s6d stamp. Said to be a "typical boy," he is more interested in Batman than in art. And thus are stamps born.

BRM

19th Century Proofs and Essays of Mexican Stamps

By John K. Bash

(Continued from Journal No. 92, Page 180.)

The 1868 Issue

This issue as well provides an interesting and elusive group of proofs and essays. Among the more diffcult to acquire are the engraved die proofs in which the space for the figure of value is left blank. These may be found on rectangles of paper ranging in size up to 55x75 mm. but occasionally with margins trimmed in varying degrees (Fig. 15).

P245	no value, black on pinkish paper	$50.00
P245a	same, printed on both sides	75.00
P246	no value, blue on white paper	60.00
P247	no value, green on white paper	60.00

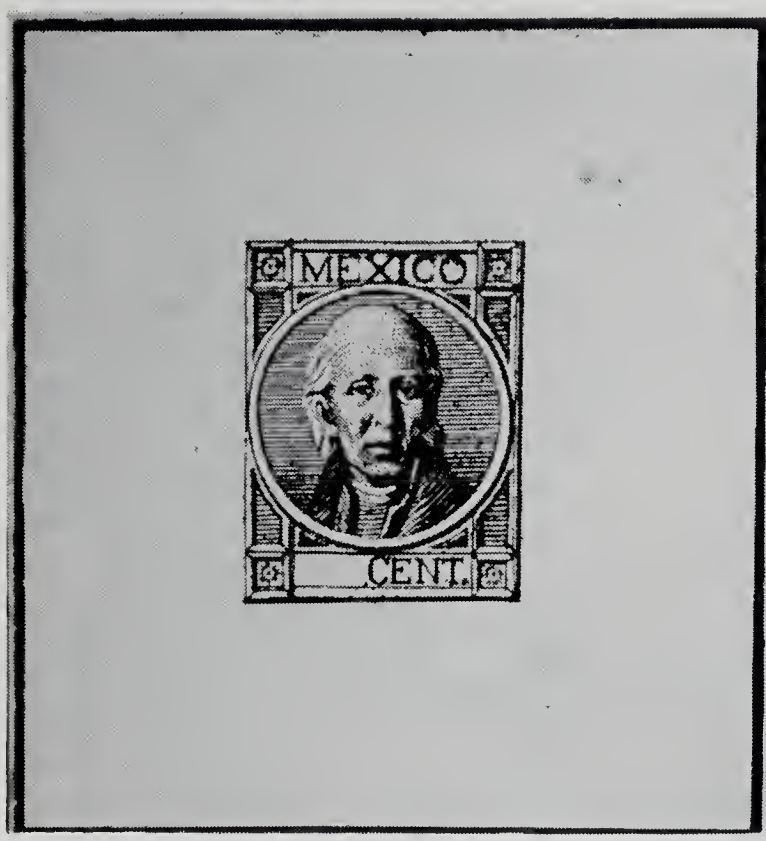


Figure 15.

Figure 16.

Similar engraved die proofs are found on stamp paper but with figures of value inserted in India ink. These appear on rectangles of paper measuring approximately 55x75 mm. (Fig. 16). Josling wrote that he had a complete set which he believed to be unique. However, another set exists in the Luff Reference Collection belonging to The Philatelic Foundation, and other isolated specimens have been found. They are, none the less, rare.

P250	6c black on buff paper	$50.00
P251	12c black on green paper	50.00
P252	25c blue on pink paper	50.00
P253	50c black on yellow paper	50.00
P254	100c black on brown paper	50.00

Even rarer, if possible, is an engraved set similar to the above, but perforated and of normal stamp size. Again, the numerals of value have been inserted in India ink. The four higher denominations may be seen in the Luff Reference Collection; the 6c denomination is shown as Fig. 17.

Figure 17.

Figure 18.

P255	6c black on buff paper	$60.00
P256	12c black on green paper	60.00
P257	25c blue on pink paper	60.00
P258	50c black on yellow paper	60.00
P259	100c black on brown paper	60.00

A color proof of the 50c with thin figures of value is known in red on yellow paper. Josling reports that the figures of value found on these proofs differ slightly from those found on issued stamps.

P260	50c red on yellow paper (imperf.)	$5.00

Proofs of the thick figure stamps in black on thick white paper are known. Josling reports a complete sheet of the 12c in the Tapling Collection. However, aside from this magnificent piece, he reports seeing only two copies each of the 25c and 50c, one copy each of the 6c and 12c and none at all of the 100c. In view of Mr. Josling's opportunities, these proofs must also be considered quite scarce.

P261	6c black on thick paper	$20.00
P262	12c black on thick paper	20.00
P263	25c black on thick paper	20.00
P264	50c black on thick paper	20.00
P265	100c black on thick paper	20.00

Color trials of the 25c thick figure stamps imperforate in dark blue or green on thin white paper are occasionally found.

P266	25c dark blue on thin white paper	$7.50
P267	25c green on thin white paper	7.50

Finally, color trials of the 100c imperforate on medium to carton paper are encountered. These are from the issued setting and may be found in multiples, although much more frequently as single copies. Occasional copies with trial numbers "9-68" or "37-68" are found, sometimes with trial district name "Veracruz." Josling mentions perforated copies, indicating that they are very scarce. The writer has not seen any.

P268	100c grey-blue	$2.50
P269	100c blue	2.50
P270	100c green	2.50
P271	100c grey-brown	2.50
P272	100c violet	2.50
P273	100c yellow	2.50
P274	100c pale red	2.50

The 1872 Issue

Most of the proofs and essays of this issue are by no means common. One of the more curious examples is an imperforate essay (Fig. 18) depicting Juarez. This has

certain characteristics of both the 1868 and 1872 issues and cannot be positively ascribed to either, although the latter seems a trifle more likely. It is quite scarce, although by no means a handsome item.

P280	no value, black on brown paper	$15.00
P281	no value, black on green paper	15.00
P282	no value, red on white paper	15.00
P283	no value, grey-violet on white paper	15.00

(To be continued.)

The Essay That Became A U. S. Stamp

By Norton D. York

Strange as it may seem, the validity of Scott's Specialized Catalog listing of the 1861 ten cent adhesive, No. 58, as having been postally used is substantiated by the Act of February 27, 1861, section 14, which states: "Modifies the Act of March 3, 1855 so as to require the 10-cent rate of postage to be prepaid on letters conveyed in the mail from any point in the United States east of the Rocky Mountains to any State or Territory on the Pacific, and vice versa."

To provide the necessary stamps for this additional usage, two plates, numbers 15 and 26, having the altered design with a heavy line under the stars and also one over the top ornament, were put to press. They ultimately produced an estimated issue of 27 million stamps. These adhesives appeared in shades of yellow green, deep yellow green, green, dark and blue green, all of which have the catalog number 68, type A27. The earliest appearance was on August 20, 1861.

Following the issuance of this altered design of the ten cent stamp, a very unusual situation in regard to this denomination arose. In order to meet the demand for a sufficient quantity of this value, the original plate number 4, which lacked the heavy line under the stars and above the top ornament, was put to press. These stamps, which made their first known appearance on September 17, 1861, created a situation of two types in which type I from the original plate number 4 followed type II from the altered plates 15 and 26 by a matter of four weeks. This action created a normal stamp from a former essay.

However, it has been calculated by experts that only about two per cent of the 1861 ten cent stamps were of this type I because the necessity of this value was lessened by the passage of the Act of March 3rd, 1863, in which section 22 gave the following directive: "The rate of postage on domestic letters, not exceeding one-half ounce in weight, at 3 cents to be prepaid by postage stamps affixed."

This was the first law which established a uniform rate of postage regardless of the distance to which mail matter was to be transported. Thus the burden was shifted from the ten cent value to the three cent value, but not before the so-called Premier Gravure of the 1861 issue was transformed from an essay into a stamp. It would be interesting to search the records to see whether similar situations exist in other issues. Certainly it is most unusual for a finished but rejected essay to be reborn as a stamp.

Reference:

The 19th Century Postage Stamps of the United States, Volume I, by Lester G. Brookman.

Alice Horodisch-Garman Jewish Stamp Designer

By Dr. Jean Kohn

Each year the Netherlands Postal Administration issues a series known as Child Welfare stamps, similar to the Swiss "Pro Juventute". The series "Voor Het Kind" of 1963 was conceived and designed by Mrs. Alice Horodisch-Garman and put on sale Nov. 12, 1963.

These stamps illustrate nursery rhymes which are sung either by the parents or by the children. Four of the five stamps are related to real songs. The text on the stamps also includes the notation of the tunes, in which each separate note corresponds with one syllable, unless otherwise indicated. Tracing the origin of the songs has not been successful because children's songs were not noted down until 1850.

Mrs. Horodisch-Garman also designed a set of five post cards utilizing the themes of the stamps. These were distributed by the Committee for Children's Welfare Stamps. She has also designed one of the three congratulatory forms for telegrams now used by the Netherlands Postal Administration. Previously, she had designed a stamp for New Guinea, which at that time was under Dutch supervision.

The commission to design the Child Welfare stamps was the second time the Netherlands honored a Jewish victim of Nazi Germany. Designer Otto Treumann has also been honored.

Mrs. Horodisch-Garman was born in Berlin, where after studying the history of art, she discovered her inclination for drawing and engraving. After ending her studies at the "Vereinigte Staatschulen für Freie und Angewandte Kunst," she worked for the graphic industries and illustrated periodicals.

Life became unbearable in Germany for herself and her husband (the editor and book seller, Dr. A. Horodisch). They emigrated to the Netherlands and then to Switzerland in 1942. They were both interned until 1945, at which time they returned to the Netherlands.

Mrs. Horodisch-Garman is a master in the "small sizes" and particularly in the "ex libris" drawn or engraved on wood. In addition to her many commercial book plates are 25 executed for her husband. Dr. Horodisch is not only a book seller but also an esteemed collector of works concerning the history of books. He has assembled 8,000 books relative to the history of printing, illustrating, binding, newspapers, libraries, penmanship, etc. And for each type of work, his wife has created a special "ex libris." Dr. Horodisch is also a stamp collector in the fields of Judaica and books, printing, libraries, etc. He has published an interesting article "Illustration of Books on Stamps" in the *Gutenberg-Jahrbuch, 1965.*

(Note: The above article is reprinted from the *Judaica Philatelic Journal,* Vol. II, No. 5, by permission of Mr. Sidney Bernstein, Editor.)

An 18 franc stamp released by France on February 18, 1957, in honor of Victor Schoelcher is an example of a very effective line drawing used for stamps.

Actual children are represented on Holland's Children Stamps (Scott's B43-46) issued in 1931.

The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

Kenneth Minuse, Chairman

Robert H. Pratt, Vice-Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See Journal No. 76, p. 148.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

ABBREVIATIONS

C—Canceled
E—Essay
E-1—Essay for which there is no corresponding Scott's number.
P—Proof
PX—Progressive Die Proof
TC—Trial Color Proof
S—Specimen
v.—vertical reading up
h.—horizontal
d.—diagonal
t.—top
b.—bottom
c.—center
l.—left
r.—right

1—die impression, large margins
2—die impression, small margins
3—plate impression on India paper
4—plate impression on cardboard
5—plate impression on paper other than India, imperforate
6—plate impression on paper other than India, perforated
8—plate impression from American Bank Note Co. trade sample sheet
9—plate impression from British American Bank Note Co. trade sample sheet
10—Perkins, Bacon & Co. 20th century printings of the Newfoundland Pence Issues

Newfoundland

(Cont'd. from Journal No. 92, p. 194)

141P1. 12 Cents.
Large die proof
a. on faint yellowish wove paper about .0035″ thick
carmine

142PX-A. 15 Cents.

Humber River near Little Rapids
Unfinished in the four corners

Progressive die proof

a. on faint yellowish wove paper about .0035″ thick
gray-black

142P1. 15 Cents.
Large die proof

a. on faint yellowish wove paper about .0035″ thick
dark blue

143E-A.

Lake at Bowring Park
Designed by Archibald Gibb

143E-A. 20 Cents
Retouched color photo mounted on card with beveled card mat 113x 88mm. Ink dated in upper right corner "15th Jan 23". In ink in lower left corner "V". Pencil notation "Accidently approved 23-12-22" at bottom of proof
sepia

Placentia from Mount Pleasant.
Designed by Archibald Gibb

143E-B. 20 Cents.
Retouched color photo mounted on card with beveled card mat 113x 88. Ink dated in upper right corner "15th Jan 23". Ink "V" in lower left corner. Pencil notation "Accidently approved 23-12-22'
sepia

143P1. 20 Cents
Large die proof

a. on faint yellowish wove paper about .0035″ thick
red-brown

143TC1. 20 Cents.
Trial color large die proof

a. on faint yellowish wove paper about .0035″ thick
dark green
light green
brown
blue (with mss. "12/3/24" marked "Appd" and initialed.)

144E-A.

Topsail Falls near St. John's
Designed by Archibald Gibb

144E-A. 24 Cents.
Retouched photo mounted on card with beveled mat 88x113mm. Ink dated in upper right corner and ink "N" in lower left corner. Pencil notation "Rejected 18-12-22 but accidently passed 23-12-22"
dark blue

144PX-A.

In complete lettering labels without solid color about "TOPSAIL FALLS"

144PX-A. 24 Cents.
Large progressive die proof on semi-glazed wove paper mounted on card
black

144P1. 24 Cents.
Large die proof
a. on faint yellowish wove paper about .0035″ thick
brown

144TC1. 24 Cents.
Trial color large die proof
a. on faint yellowish wove paper about .0035″ thick
green

144P5. 24 Cents.
Plate proof
a. on faint yellowish wove paper about .0035″ thick
black-brown

144TC5. 24 Cents.
Trial color plate proof
a. on faint yellowish wove paper about .0035″ thick
yellow-brown
dark blue
black

Engraved and Printed by De La Rue & Co. London, England for Whitehead, Morris & Co. the Contractors.

1928.

1 Cent.

Cape Bauld is above Cape Norman

145TC1. 1 Cent.
Trial color large die proof
a. on white diagonal mesh wove paper about .004″ thick black

145P2. 1 Cent.
Small die proof
b. on white diagonal mesh wove paper about .0035″ thick dark green
c. on faint yellowish diagonal mesh wove paper about .0035″ thick green

145P5. 1 Cent.
Plate proof
a. on white diagonal mesh wove paper about .004″ thick dark green

2 Cents.

The flag at the stern of the boat is lower than the top boat davit. There is a line down from the front mast.

146PX-A. 2 Cents.
Shading in sky is too heavy

Progressive die proof
c. on faint yellowish diagonal mesh wove paper about .0035″ thick dark red

146TC1. 2 Cents.
Trial color large die proof
a. on white diagonal mesh wove paper about .004″ thick black

146P2. 2 Cents.
Small die proof
a. on white diagonal mesh wove paper about .004″ thick dark red-brown
b. on white diagonal mesh wove paper about .0035″ thick red

146P5. 2 Cents.
Plate proof
a. on white diagonal mesh wove paper about .004″ thick brownish-red

3 Cents.

The value tablets "3" and "NEWFOUNDLAND POSTAGE" have a background of crossed vertical and horizontal lines.

147TC1. 3 Cents.
Trial color large die proof
a. on white diagonal mesh wove paper about .004″ thick black

147P1. 3 Cents.
Large die proof
d. on card about .0055″ thick brown

147P2. 3 Cents.
Small die proof
b. on white diagonal mesh wove paper about .0035″ thick brown

147P4. 3 Cents.
Plate proof
e. on card about .008″ thick dark brown

4 Cents.

There are 6 rosettes at each side of vignette

148PX-A.

Numerals and lettering blank

148PX-A. 4 Cents.
Large progressive die proof
a. on white diagonal mesh wove paper about .004″ thick deep blue

148PX-B.

With distinct lock of hair and ornamentation above "4" incomplete

148PX-B. 4 Cents.
Small progressive die proof, stamp size

b. on white diagonal mesh wove paper about .0035″ thick
dark green
lilac-rose
orange

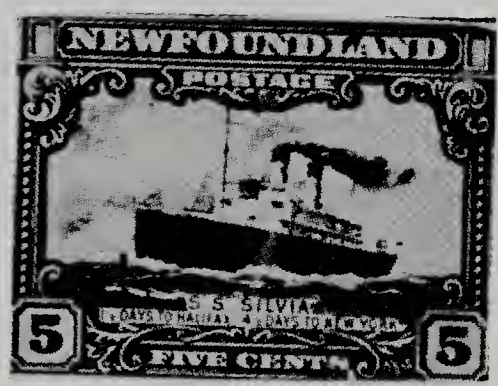
148TC1. 4 Cents.
Trial color large die proof
a. on white diagonal mesh wove paper about .004″ thick
black

148TC2. 4 Cents.
Trial color small die proof, stamp size
a. on white diagonal mesh wove paper about .004″ thick
brown

148P2. 4 Cents.
Small die proof
a. on white diagonal mesh wove paper about .004″ thick
lilac-rose

5 Cents.

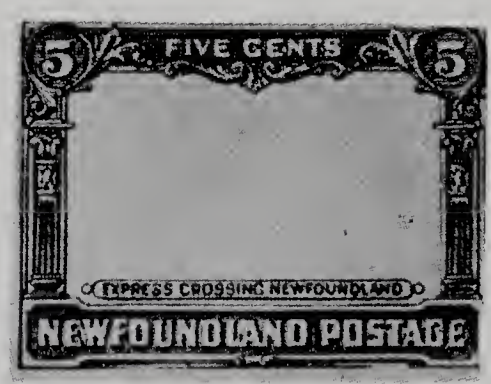
There is a spur at the bottom of the ornaments under both "5" at top of stamp.



149E-A.

"S. S. SILVIA 1½ DAYS TO HALIFAX, 4 DAYS TO NEW YORK"
Top of bow, smoke waves, etc. unfinished

149E-A. 5 Cents.
Photographic essay, stamp size mounted in frame
f. on white wove paper about .005″ thick, dated "6/MAY/1927"
sepia



149PX-A.

Vignette missing

149PX-A. 5 Cents.
Progressive die proof
g. on glazed wove paper about .004″ thick
Slate-black

149PX-B.

There is no dot in the circle at the end of "EXPRESS CROSSING NEWFOUNDLAND" and the sky shading is too heavy.

149PX-B. 5 Cents.
Progressive die proof
b. on white diagonal mesh wove paper about .0035″ thick
slate-black

149PX-C.

Same as PX-B. except that a dot has been added in the circle at the end of "EXPRESS CROSSING NEWFOUNDLAND"

149PX-C. 5 Cents.
Progressive die proof
b. on white diagonal mesh wove paper about .0035″ thick
slate-black

149PX-D.

Same as PX-C. except sky has been lightened

149PX-D. 5 Cents.
Progressive die proof
b. on white diagonal mesh wove paper about .0035″ thick
slate-black

149TC1. 5 Cents.
Trial color large die proof
a. on white diagonal mesh wove paper about .004″ thick
black

149TC2. 5 Cents.
Trial color small die proof
h. on grayish wove paper about .00325″ thick
slate-black

149P2. 5 Cents.
Small die proof
f. on white wove paper about .005″ thick
greenish-gray (shades)

6 Cents.

There is a period after "JOHNS". The bottom of the ornament in the upper right corner of the stamp ends in an almost straight leaf

150PX-A.

The crowd around the monument consists of only a few people. There are 3 persons at the right of the monument

150PX-A. 6 Cents.
Progressive die proof

b. on white diagonal mesh wove paper about .0035″ thick
blue

150TC2. 6 Cents.
The crowd around the monument consists of more people than on PX-A. and there are 4 persons at the right of the monument.

Trial color small die proof

a. on white diagonal mesh wove paper about .004″ thick
black

8 Cents.

There are 4 berries on laurel branch at right side of stamp. There are 3 horizontal lines above "EIGHT CENTS" at top of stamp.

151TC1. 8 Cents.
Trial color large die proof

a. on white diagonal mesh wove paper about .004″ thick
black

151P2. 8 Cents.
Small die proof

b. on white diagonal mesh wove paper about .0035″ thick
orange-brown

9 Cents.

There is a small ball at the end of the yard arm

152PX-A.

Engraving at top of mast is unfinished

152PX-A. 9 Cents.
Small progressive die proof

i. on light grayish wove paper about .00425″ thick
light blue

152TC1. 9 Cents.
Trial color large die proof

a. on white diagonal mesh wove paper about .004″ thick
blue with mss. "Original 23.6"
black

152P2. 9 Cents.
Small die proof, stamp size

b. on white diagonal mesh wove paper about .0035″ thick with guide line
very dark green,
dark green

10 Cents

The torch at the left side of the stamp ends in a single flame

153PX-A

Lettering and only part of frame and vignette

153PX-A. 10 Cents.
Progressive die proof

a. on white diagonal mesh wove paper about .004″ thick
dark violet

153PX-B.

Same as PX-A. but with sky lines lightly etched, second frame line, foreground and base of monument also lightly etched.

153PX-B. 10 Cents.
Progressive die proof

a. on white diagonal mesh wove paper about .004″ thick
dark violet

153PX-C

Same as PX-B. but sky clouds have been darkened.

153PX-C. 10 Cents.
Progressive die proof

a. on white diagonal mesh wove paper about .004″ thick
dark violet

153PX-D

Same as PX-C. but foreground has been darkened and second outer frame line has been removed, but the sky next to the monument is still too dark.

153PX-D. 10 Cents.
Progressive die proof
b. on white diagonal mesh wove paper about .0035″ thick
dark violet

153TC1. 10 Cents.
Trial color large die proof
a. on white diagonal mesh wove paper about .004″ thick
black

153P2. 10 Cents.
Small die proof, stamp size
b. on white diagonal mesh wove paper about .0035″ thick
dark violet

153TC2. 10 Cents.
These are a trial color set of proofs submitted Aug. 12, 1927. They are all from the early state of the die and differ from the issued stamp in some details.
Trial color small die proof, stamp size.
b. on white diagonal mesh wove paper about .0035″ thick
brown
carmine
slate-gray
ultramarine
orange-brown
rose-red
dark blue
grayish-slate-black
dark green
dark violet
dark brown
dark purple

12 Cents.

154PX-A.
Sky too dark

154PX-A. 12 Cents.
Small Progressive die proof
a. on white wove paper about .0035″ thick
dark red

154TC2. 12 Cents.
Trial color small die proof
a. on white wove paper about .0035″ thick
dark grayish green
red (sky light)
dark red (sky dark)

14 Cents.

Value tablets blank

155PX-A.

155PX-A. 14 Cents.
Small progressive die proof
j. on white wove paper about .00375″ thick, with mss "Slip die 23/6/25"
ultramarine

155PX-B.

"14" and "FOURTEEN" added in value tablets.

155PX-B. 14 Cents.
Progressive die proof
a. on white diagonal mesh wove paper about .004″ thick
ultramarine

155TC1. 14 Cents.
Trial color large die proof
a. on white diagonal mesh wove paper about .004″ thick
black

155P2. 14 Cents.
Small die proof
k. on light brown paper about .00425″ thick
light red-brown

155TC2. 14 Cents.
Trial color small die proof
a. on white diagonal mesh wove paper about .004″ thick
light blue

15 Cents.

The "L" in "LEAVING" is under the "A" in "AIRPLANE"

156PX-A.

Shading around "15" in value tablet incomplete

156PX-A. 15 Cents.
Small progressive die proof
b. on white diagonal mesh wove paper about .0035″ thick
dark blue

156TC1. 15 Cents.
Trial color large die proof
a. on white diagonal mesh wove paper about .004″ thick
black

20 Cents.

The "W" in "NEWFOUNDLAND" is truncated

157P1. 20 Cents.
Large die proof
a. on white diagonal mesh wove paper about .004″ thick
black

157P2. 20 Cents.
Small die proof
b. on white diagonal mesh wove paper about .004″ thick
black

157TC2. 20 Cents.
Trial color small die proof
b. on white diagonal mesh wove paper about .004″ thick
dark bluish-gray
greenish-slate-black

28 Cents.

The space between the building and the frame at left of stamp is not as wide as on the Perkins, Bacon essay and the weather vane at top of building is lower.

158TC1. 28 Cents.
Trial color large die proof
a. on white diagonal mesh wove paper about .004″ thick
black

30 Cents.

The flutes on the right column are not distinct and the ornaments around "POSTAGE" are different from those on the Perkins, Bacon stamp.

159PX-A.

Sky and falls very heavy

159PX-A. 30 Cents.
Small progressive die proof, stamp size
b. on white diagonal mesh wove paper about .0035″ thick
light brown

159PX-B.

Sky much lighter, but falls still too heavy

159PX-B. 30 Cents.
Small progressive die proof, stamp size
b. on white diagonal mesh wove paper about .0035″ thick
black-brown

159PX-C.

Same as PX-B. but falls have been lightened.

159PX-C. 30 Cents.
Small progressive die proof, stamp size
b. on white diagonal mesh wove paper about .0035″ thick
black-brown

159TC1. 30 Cents.
Trial color large die proof
a. on white diagonal mesh wove paper about .004″ thick
black

159P2. 30 Cents.
Small die proof
a. on white diagonal mesh wove paper about .004″ thick
dark brown

The 1929 Surcharges.
Surcharged by D. R. Whistle, St. Johns, Nfld.

160E-A. 3c on 6c.
gray-black (Scott's No. 136)
black surcharge, 3mm space between "CENTS" and bar

160E-B. 3c on 6c.
gray-black (Scott's No. 136)
black surcharge, 5mm space between "CENTS" and bar

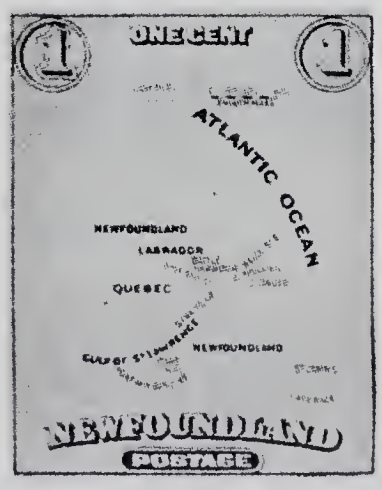
1929-31.
Engraved and Printed by Perkins, Bacon & Co. for John Dickinson & Co., the contractors.

Engraved by Wolfenden

Die No. 788

1 Cent.

Cape Norman is above Cape Bauld

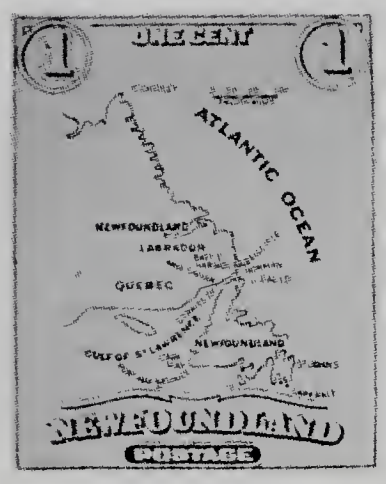


163PX-A.

Frame, numerals, values, Newfoundland, Postage and lettering on map.

163PX-A. 1 Cent.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick, "7.5.29" dark green

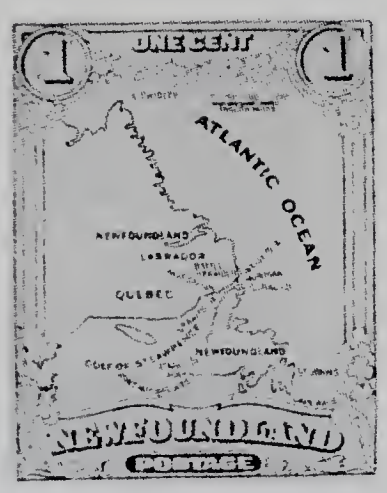


163PX-B.

Same as PX-A. except map outline and some additional lines have been added, particularly at top of proof.

163PX-B. 1 Cent.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "8.5.29" dark green



163PX-C.

Same as PX-B except foliate border has been added

163PX-C. 1 Cent.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "9.5.29" dark green

163PX-D.

Same as PX-C except longitude and latitude lines have been added, also some internal lines have been added to the map.

163PX-D. 1 Cent.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "10.5.29"

163PX-E

Same as PX-D except no vertical lines in right and left vertical columns, flowers unshaded.

163PX-E. 1 Cent.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "14.5.29" dark green

163PX-F.

Same as PX-E except vertical lines have been added to the vertical columns at right and left.

163PX-F. 1 Cent.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "14.4.29" dark green

163PX-G.

Same as PX-F except the shading is complete center of side panels not complete

163PX-G. 1 Cent.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "15.5.29" dark green

163PX-H.

Same as PX-G except side panels are complete.

163PX-H. 1 Cent.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick "16.5.29"
dark green

163P1. 1 Cent.
Large die proof
b. on faint yellowish wove paper about .0035″ thick
dark green

163TC1. 1 Cent.
Trial color large die proof
a. on faint yellowish wove paper about .004″ thick with albino die No. 788
black

163P2. 1 Cent.
Small die proof
c. on white wove paper about .0035″ thick
green

163P5. 1 Cent.
Plate proof
a. on faint yellowish wove paper about .004″ thick
green, shades

Engraved by Wolfenden
Die No. 789

2 Cents.

The flag at the stern of the boat is above the boat davit.

164P1. 2 Cents.
Large die proof
a. on faint yellowish wove paper about .004″ thick
red

164TC1. 2 Cents.
Trial color large die proof
a. on faint yellowish wove paper about .004″ thick with die No. 789
black

164P2. 2 Cents.
Small die proof
c. on white wove paper about .0035″ thick, with guide line
carmine

164P5. 2 Cents.
Plate proof
a. on faint yellowish wove paper about .004″ thick
carmine

Engraved by A. J. Downey
Die No. 790
3 Cents.

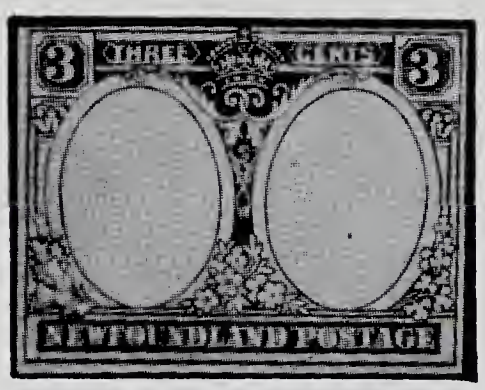
The tablets "3" and "NEWFOUNDLAND" have a background of horizontal lines only.

165PX-A.

No portraits, lettering of "THREE CENTS" and frame incomplete.

165PX-A. 3 Cents.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "10.5.29"
light brown



165PX-B.

Same as PX-A except frame is practically complete and shading has been strengthened

165PX-B. 3 Cents.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "11.5.29"
light brown

165PX-C.

Same as PX-B except the frame has been completed.

165PX-C. 3 Cents.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "13.5.29"
brownish red

165PX-D

Same as PX-C. except incomplete King's head has been added.

165PX-D. 3 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick "16.5.29"
brown

165PX-E.

Same as PX-D except incomplete Queen's head has been added.

165PX-E. 3 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
brownish-red

165PX-F.

Same as PX-E except shading behind King's head is almost complete.

165PX-F. 3 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick "28.5"
reddish-brown

165PX-G.

Same as PX-F except shading has been added on both faces of the portraits.

165PX-G. 3 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick "31.5.29"
brown

165PX-H.

Same as PX-G except shading has been added in lower left and right corners.

165PX-H. 3 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick "3.6"
light brown

165PX-I.

Same as PX-H except shading of King's whiskers has been deepened

165PX-I. 3 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick "4.6."
brown

165PX-J.

Same as PX-I except scar on queen's face has been removed.

165PX-J. 3 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick "5.6."

165P1. 3 Cents.
Large die proof
a. on faint yellowish wove paper about .004″ thick marked "final"
brown

165TC1. 3 Cents.
Trial color large die proof
a. on faint yellowish wove paper about .004″ thick, with die No. 790 "10.6"
black

165P2. 3 Cents.
Small die proof
c. on white wove paper about .0035″ thick with guide line and albino die No. 790
brown

165P5. 3 Cents.
Plate proof
a. on faint yellowish wove paper about .004″ thick
red-brown
dark brown

Engraved by A. J. Downey
Die No. 797
4 Cents.

There are 5 rosettes at each side of the portrait

166PX-A.

Incomplete frame, corner numeral, etc.

(To be continued.)

Twenty-third Annual Convention of The Essay-Proof Society, 1966

Minutes of the Convention

In the absence of President Blanchard, due to illness, Vice-President Reinis acting as Chairman called the Annual Convention to order at 8 p.m., Wednesday, October 12, 1966, at the Collectors Club, New York, N. Y. At his direction the Secretary read the Annual Convention Call.

The Chairman appointed a Credentials Committee which reported that a quorum existed, whereupon he declared the Convention open for business.

The Secretary was directed to read the minutes of the 1965 Annual Meeting, and upon a motion duly carried these minutes were accepted as reported in The Essay-Proof Journal No. 88, page 183.

Chairman Reinis appointed a Nominating Committee with Walter McIntire, Chairman, to nominate candidates for the expired term on the Board of Directors.

The reports of the Secretary, Editor, Auditor, Treasurer and Catalog Committee were read and on motion duly made and carried were accepted with thanks.

The Nominating Committee presented the following slate of Directors for the term expiring 1969: Ethel B. McCoy, Sol Altmann, Joseph G. Reinis and Kenneth Minuse. After asking if there were any further nominations from the floor and having heard none, the Chairman declared the nominations closed. On motion duly made and carried, the Secretary was directed to cast a single ballot for these nominees, whereupon they were declared elected to the Board of Directors for the term expiring 1969.

The Annual Meeting was then opened for general business. A lively discussion concerning more articles for The Essay-Proof Journal produced promises of some very interesting ones, particularly some covering United States philately.

Nothing definitely having been decided during the past year about the matter of setting up an award to be known as the "Clarence W. Brazer Memorial Award," suggested by John J. Britt, a new committee was appointed to work up suggestions for this matter and report to the Board of Directors. When the final plan for this award has been completed, it will be announced in The Essay-Proof Journal.

The Resolutions Committee recommended that the following resolutions be adopted:

"Resolved, that the Board of Governors of the Collectors Club be thanked for the use of their room for our Annual Meeting."

"Resolved, that Robert H. Pratt be thanked for the fine photographs he had made to illustrate so many of the essays in our Revised Catalog of the Essays and Proofs of British North America."

"Resolved, that Julian Blanchard be thanked for the donation of several hundred back issues of the Essay-Proof Journal."

These Resolutions having been adopted, the Secretary was directed to notify these recipients of this action.

The Chairman adjourned the Annual Meeting at 9:30 P.M.

Kenneth Minuse, *Secretary*

Report of the Catalog Committee

The work on the revised Catalog of the Essays and Proofs of British North America is progressing satisfactorily. We are now in about the middle of the Newfoundland section. At this time we again want to thank all those who have helped with this work. When the catalog is finished all those who have helped will be given full credit.

As the catalog continues to appear in our Journal, we again ask all those having material not listed to contact the Catalog Committee so that it can be added before the catalog appears in book form. The Committee would also welcome and appreciate suggestions and criticism which might be of value in this work.

Kenneth Minuse, *Chairman*
Robert H. Pratt, *Vice-Chairman*

Treasurer's Report

Balance Sheet June 30, 1966

Assets:		
Cash in Banks:		
First National City Bank of N. Y.	$ 785.64	
New York Bank for Savings	1,500.00	$2,285.64
Total Assets		2,285.64
Liabilities:		
Dues Received in Advance		130.00
Total Liabilities		130.00
Surplus		2,155.64
Total Liabilities & Surplus		$2,285.64

Operations for the Year Ended June 30, 1966

Income:		
Membership Dues (1965-66)	$2,285.25	
Subscriptions	153.50	
Advertising	634.00	
Contributions	311.64	
Sale of Journals (back numbers)	255.00	
Bank Interest	68.01	
Miscellaneous	10.00	
Total Income		$3,717.40
Expenses:		
Printing	$2,577.19	
Photo-engraving	382.10	
Editor	500.00	
Postage	152.44	
Convention Expense	205.00	
Miscellaneous	147.86	
Total Expenses		3,964.59
Loss from Operations		$ 247.19

Statement of Cash Receipts & Disbursements For the Year Ended June 30, 1966

Cash on Deposit - July 1, 1965		$2,402.83
Receipts applicable to the Current Year	$3,717.40	
Dues Received in Advance (1966-67)	130.00	
Total Cash Receipts		3,847.40
Total		6,250.23
Disbursements (as per Statement of Operations)		3,964.59
Cash on Deposit - June 30, 1966		$2,285.64

Contributions, 1965-1966

C59	Blanchard, Julian	$10.00	C3	Gros, Julian F.	5.00
682	Caposella, Fred L.	5.00	C33	Herst, Herman, Jr.	12.00
C21	Eisele, Herman	5.00	1025	Herwitz, S. M.	10.00
C72	Finkelburg, Falk	5.00	952	Landis, W. Newton	5.00
1001	Firth, Gerald L.	25.00	141	Little, Philip Jr.	5.00
474	Greene, Vincent G.	5.00	796	McCoy, Ethel B.	10.00
C60	Griswold, Erwin N.	10.00	775	Molesworth, Jack E.	15.00

C4	Morris, Thomas F.	99.64
689	Mueller, Barbara	5.00
986	Pennell, J. Roy, Jr.	10.00
1005	Pratt, Robert H.	10.00
875	Ruder, Lucius S.	15.00
840	Russell, William H.	5.00
1029	Schueren, Fred P.	10.00
200	Simons, C. Dewar	5.00
118	Vanderbilt, Clinton B.	5.00
*967	Weaver, Ralph R.	5.00
C20	White, Marcus W.	10.00
616	Winkler, Virgil	5.00
		$311.64

* Deceased

Comments

We must again express our gratitude for the continued contributions of those loyal members, who over the years, have helped to keep our Society in a healthy financial condition.

Rae D. Ehrenberg, *Treasurer*

Report of the Auditing Committee

The Auditing Committee has examined the books and records of The Essay-Proof Society Inc., for the year ended June 30, 1966, and finds them to be, in general, correctly kept.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1966, and of its operations for the period then ended.

Albert H. Higgins, *for the Chairman*

Secretary's Report

Once again we are sorry to report there was no gain in membership during the 1965-66 period. Twenty-four new members were secured, but we also lost 24 members, made up by 13 resignations, nine deaths and two dropped for non-payment of dues. Our membership now stands at 251 members and 18 non-member subscribers.

The following is a list of those who secured new members during this period:

Rae Ehrenberg	7	Falk Finkelburg	1
Barbara Mueller	4	Robert H. Pratt	1
Thomas F. Morris	2	Secretary	6
Julian Blanchard	2	Members re-joined	1

Those secured by the Secretary were almost all the result of unsolicited inquiries.

The demand for back issues of our Journal continued, the sales totaling $255.00, as reported elsewhere by our Treasurer.

The Society's Monthly Meetings are again called to the attention of the membership. The reports of these meetings in our Journal, while necessarily short, do give an outline of the wealth of material shown and discussed. There is always something to be learned about our specialty at these meetings, so it is hard to understand why more members do not attend. If we could build up the attendence, we would feel justified in asking more out-of-town members to exhibit.

Again we call your attention to the fact that the supply of back issues of our Journal is diminishing; some numbers are now not available and others in very short supply. Members wanting back numbers should contact the Secretary without delay to avoid disappointment at a later date.

Kenneth Minuse, *Secretary*

Editor's Report

The past year has been relatively uneventful for our Journal. At last a precise publication schedule that is only occasionally upset by the vagaries of the U. S. mails has been achieved. We expect to be able to maintain that schedule in 1967 barring unforeseen circumstances.

However, this statement is predicated on a continuing flow of articles for publication. At the time of this writing, I have several foreign articles on hand, but absolutely no backlog of U. S. and numismatic

articles. Our BNA catalog continues to be a dependable source of copy. Mr. R. G. Stone is sending in more and more fine studies on French essays and proofs. But if it were not for such faithful authors as Mr. Norton D. York, we would have nothing on U. S. philately.

As I mentioned at our meeting at SIPEX, I intend to develop a "Primer of U. S. Essays and Proofs" in collaboration with Mr. Falk Finkelburg. However, the press of regular work has been so great that I have not had an opportunity to get started on this project. When it does materialize, it will provide considerable U. S. copy. Until then, there is nothing. I hope that someone hearing or reading this report will be able to fill the void.

This year has seen the start of Mr. T. F. Morris' biography of his illustrious father. This serial will give both philatelic and numismatic coverage. Aside from it, I have nothing of numismatic interest in the files. Again, I must plead for articles in this field.

As yet nothing has been done about the public relations projects I proposed last year. As a starter, may I suggest that someone or a committee be appointed to prepare the Essay-Proof Society certificates of merit to be awarded at regional and national conventions for essay-proof exhibits. I personally have sent press releases to all the major publications following appearance of each issue of the JOURNAL and have written an article about our JOURNAL for *Paper Money,* publication of the Society of Paper Money Collectors.

I am always open to suggestions from our members. In fact, I must have them in order to maintain our very high standards. We cannot rest on the laurels awarded us at SIPEX. Neither should we lose the momentum gained there.

BARBARA R. MUELLER, *Editor*

The Black Virgin of Luxembourg

By George W. Caldwell

On April 13, 1963, the Grand Duchy of Luxembourg issued a series of stamps commemorating the millenium of the founding of Luxembourg City and to publicize MELUSINA International Philatelic Exhibition. This name was used in memory of Melusina, wife of Count Sigifredo, founder of the City of Luxembourg. In this issue a 2.50 franc multi-colored stamp (Scott No. 394) depicts a detail of the Black Virgin which is enshrined in the St. Johann Church in Luxembourg City.

This sacred icon is one of many found in Catholic Churches throughout the Christian World. Hundreds of thousands of that faith, down thru the centuries have visited them, lighted a candle, and prayed to the Holy Mother of whom these sacred statues are a symbol. In course of time, soot from the many candles has blackened these icons. Hence, the name Black Virgin.

The age of the Luxembourg Black Virgin is not known. Some writers have suggested that it may date back to the 14th century or even earlier. It is a wooden statue but who carved it is not known. An unusual characteristic is the fact that it was painted black, either originally or later. This was discovered in 1954 during the process of cleaning off the soot.

From September 14 to 16, 1963, the 8th Annual Exposition and Grand Prix "Europa" was held in Paris under the auspices of C. S. N. T. P. (Chambre Syndicales des Négociants en Timbres-Poste). Each visitor was requested to vote for the stamp which he or she considered the most beautiful among those issued during the 1962-63 season by European Countries which had released Europa stamps. Of the more than 4000 votes cast, this Black Virgin stamp received more votes than any other. The Luxembourg Postal Administration accordingly was awarded the gold medal.

'The Joys of Spring' on Belgian Issue

"The Joys of Spring" by E. Canneel was used as a model by Jean van Noten in designing the low values (Scott's SP301) of Belgium's 1955 Anti-Tuberculosis issue.

Reports of Society Monthly Meetings

JOSEPH G. REINIS, *Chairman* KENNETH MINUSE, *Secretary*

Meeting of September 7, 1966. Present were: Mrs. Ehrenberg, Mrs. McCoy, Messrs. Altmann, Blanchard, Holton, Jackson, McIntire, Minuse and Morris.

Mrs. Ehrenberg exhibited some items of the $2 State Department beginning with two artist's pen and ink drawings of the frame and the vignette. This was followed by a die proof of the frame of the $2 value including tablets of the $5, $10 and $20 values. Also shown were trial color die proofs from the original dies in four combinations of colors. To complete the exhibit a large hybrid proof of the $2 value signed by D. J. Smillie, the engraver of the frame and Charles Skinner, the engraver of the vignette, was shown.

Julian Blanchard showed a beautifully bound volume of bank note vignettes entitled "Bank Note Engravers Proofs, Collected by Charles C. Moreau, New York, 1867." The volume had a hand-lettered color frontpiece and contained between sixty and seventy die proofs of vignettes mounted on album sheets, all in immaculate condition.

Thomas F. Morris exhibited many bank notes and proofs of bank notes, most of which had not been seen before by those present.

Meeting of October 12, 1966. Annual Meeting, reported elsewhere in THE ESSAY-PROOF JOURNAL.

Meeting of November 9, 1966. Present were: Mrs. Ehrenberg, Messrs. Altmann, Brooks, Feldman, Jackson, Litt, Minuse, Morris and Myer.

Thomas F. Morris exhibited a group of proofs from his Omaha Trans-Mississsippi collection. A few essays were shown as well as bi-color and regular colors of this issue. A few of the large die proofs were signed by the engravers of the stamps.

Nathaniel Litt showed original color proofs of the Pegasus issue of 1929-30 of Uruguay, also a hybrid proof of the U. S. Black Jack with corresponding currency and Black Jacks on cover.

John N. Myer exhibited stamps issued in Panama before the establishment of the Republic, including the following proofs and essays:

Issue of the State of Panama of the United States of Colombia, 1878, lithographed by Demetrio Paredes, Bogotá:

Die proofs of the four values taken at the time reprints were derived therefrom, about 1890. These die proofs led to the discovery that because the die of the 10c value was cracked, the alleged reprints of this value were made from the die of the 20c, the numerals being changed and the word "veinte" substituted for "diez."

Proofs of the four values of the reprints containing three subjects from an intermediate stone from which transfers were made to the final stone.

Issue of the Republic of Colombia for the Department of Panama, 1887, lithographed by Demetrio Paredes, Bogotá:

Essays of a 5c stamp in the form of an oval containing a map of Panama, printed in black on four colors of glazed paper.

Proofs of five values of the issued design in the form of a square containing a map of Panama, printed in black on four colors of glazed paper.

Plate proofs of seven values in the issued colors in blocks of four.

Complete set in large die proofs.

Complete set in plate proofs on India paper mounted on card.

Progress proof on card of the 10c value in orange before insertion of the lines of latitude and longitude and the shading in the oceans.

Neves y Sousa designed the twelve stamp set of Angola which featured various tribes. The set went on sale December 29, 1956. Courvoisier of Switzerland printed the issue.

Secretary's Report

By Kenneth Minuse, *Secretary*

1236 Grand Concourse, New York N. Y. 10456

Members Admitted

1062 Zapletal, Edward S., 439 Holly Ave., South San Francisco, California 94080 (U. S. Large Size Notes and U. S. Commemoratives prior to 1916)
1063 Friedberg, M. R., P. O. Box 5431, Cleveland, Ohio 44101 (Postal Currency)
1604 Markovits, Robert, P. O. Box 3337, Grand Central Station, New York, N. Y. 10017 (U. S. 10c Registry and U. S. Special Delivery Issues)
1065 Gessner, George J., 615 Goodyear Ave., Buffalo, N. Y. 14211 (Old Series U. S. Paper Money)

Applications Received

1066 Budd, James R., 130 Chicago Ave., Oak Park, Ill. 60302 (Obsolete U. S. Currency) by Kenneth Minuse
1067 Shectman, Louis, Lou's Jewel Box, 69 St. Terminal, Upper Darby, Pa. 19082 (U. S.) by Kenneth Minuse
1068 Van Buskirk, Harold, 4602 Devon, Houston, Texas 77027 (U. S.) by Bradfield A. Beard
1069 Grebinger, James L., Box 614, Oak Park, Ill. 60303 (U. S. Obsolete Currency) by Barbara Mueller
1070 Gartner, John, The Hawthorn Press Pty. Ltd., 15 Guildford Lane Melbourne 67-2544, (Australia, Victoria, Western Australia, Hong Kong) by Kenneth Minuse
1071 Hoober, Richard T., P. O. Box 196, Newfoundland, Pa. 18445 (Obsolete and Colonial Notes, Dealer in Paper Money) by Glenn Jackson
1072 Stumpp, William A., 68 Mountain View Road, Millburn, N. J. 07041 (U. S. Currency Errors) by Aaron Feldman
1073 Thompson, Rev. Walter N., 524 Hudson St., Hoboken, N. J. 07030 (U. S. 3c 1851) by Kenneth Minuse
1074 Stewart, Donald, 483 Chalfonte, Grosse Pointe Farms, Mich. 48236 (Paper Money) by Kenneth Minuse
1075 Cook, Byron W., P. O. Box 181, Jackson, Miss. 39205 (Miss. Notes) by Glenn Jackson
1076 DeVoss, Col. James T., P. O. Box 800, State College, Pa. 16801 (Canal Zone) by David Lidman
1077 Gary, Douglas, P. O. Box 457, Campbell, California 95008 (Unusual Covers, Dealer) by Kenneth Minuse

Change of Address

C52 Costales, Eugene N., change Zip Code to 11530
532 Costales, Mrs. Viola G., change Zip Code to 11530
755 Jacobs, Dr. Lionel J. W., change Zip Code to 91106
848 Bradfield, Elston, to 3079 Greenwood Ave., Highland Park, Ill. 60035
924 Goldstone, Ralph, to 581 Boylston St., Boston, Mass. 02116
497 Sissons, J. N., to J. N. Sissons Ltd., Suite 27, King Edward Hotel, 37 King Street, Toronto 1, Ont., Canada.
678 Kessler, Arthur I., to 221 East 78 St., New York, N. Y. 10021
985 Karl, George W., to 12816 Morrison Ave., North Hollywood, California 91607
530 Brooks, Charles W., to 250 East 39 Street, New York, N. Y. 10016

Deceased

976 Schilke, Oscar
967 Weaver, Ralph R.
955 Lee, George L.

Resignations

664 Gurney, Kent W.
170 Fifield, Edson
652 Colket, Gordon

Dropped for Non-Payment of Dues

1012 Buxbaum, Edwin
816 Friedberg, Jack
363 Scofield, Thomas E.
983 Stark, Leonard, W.

Enumeration of Membership

Members reported in Journal No. 92 249
Gains 4

Correction of figures (gain)	1
Losses	10
Net membership in this JOURNAL No. 93	244
Non-member subscribers	18
Applications received	12

In Memoriam

Ralph R. Weaver

Ralph R. Weaver, Director and Second Vice-President of The Essay-Proof Society, died at his home in Great Neck, New York on August 2, 1966. Our members have lost a valued associate and friend whose interest in our Society was stimulating. We honor his memory.

Ralph Weaver's stature can be measured by his many accomplishments during his span of life. He was an ardent student of American history, particularly dealing with the Jeffersonian era (1789-1801). He expended his energies covering a span of 11 years in writing about Jefferson's virtues and the influence he exerted upon America's political life, an encyclopedic work. This stimulated his interest in philately and he started collecting material dealing with this illustrious figure. He endeavored to collect every type of philatelic item connected with Jefferson. As a result, he built a collection worthy of his work.

Ralph Weaver was born on his maternal grandfather's farm in the small village of Altay, New York, on June 6, 1899. He was reared on a farm in Saxton, Pennsylvania. In 1909, the family moved to Whitestone, New York, where he grew up. He attended Worcester Academy where he prepared for Harvard. After serving as a cadet for pilot in the Canadian Royal Air Force, he returned to Harvard in January 1919, to finish cum laude in economics with the class of 1921.

He was a Mason, Master of Whitestone Lodge during the depression years where he held the Lodge together in those financially trying times. He was also a member of the Board of Managers of the New York City Harvard Club and a Director of the Whitestone Savings and Loan Association.

In his business life Mr. Weaver was prominently identified with the field of advertising and rose to the heights of this profession. At the time of his death he was a marketing consultant with a prominent industrial firm in New York City.

He is survived by his widow, Olive M. (nee Ramsay); two daughters, Thelma Mold and Ann Rogers Kimball; a son, William R.; a brother, Donald V.; and nine grandchildren.

T. H. M.

The Engraved Postage Stamp of Austria

(Continued from Page 20.)

reproductions of famous prints, from Dűrer to Hogarth. The lineage of Austrian engraved stamps is traced in genealogical style from Jakob Matthaus Schmutzer to such contemporaries as Rudolph Toth, Toni Schimek and Hans Ranzoni.

A comprehensive listing on 14 pages at the back of the study presents statistical data from the first intaglio issue of 1890 to the present. It gives names of the designers and engravers, the type of the original plate material and the type of the printing plate.

The text is in German, unfortunately. However, anyone interested in the subject of philatelic artwork will find it useful and beautiful.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Irwin Heiman Inc., New York, N. Y. Sale of April 5-8, 1966.

1847 5c black, trial color large die proof on thin glazed card .....(Cat. $100.00) 1TC4 67.50
10c violet-black, trial color large die proof on thin card .....(Cat. $100.00) 2TC4 62.50
1851-56 5c red-brown, plate proof on stamp paper (not listed) 12P5 52.00
90c black, trial color plate proof on stamp paper .....(Cat. $35.00) 39aTC5 34.00

John A. Fox, New York, N. Y. Sale of June 9, 1966.

1847 5c & 10c 1875 reproductions, plate proofs on card 3-4P1 18.00
1903 2c large die proof Shield, Die I on India, die sunk on card, blue "97993" on back and pencil Last-August 1903 on front 319P1 140.00
1907 5c blue, Jamestown, large die proof on India, die sunk on card with "248124" on back 33OP1 145.00
1885 10c Special Delivery, blue, large die proof on India, die sunk on card E-P1 22.00
1873 1c-30c complete set, Agriculture, small die proofs on India on gray card O1-9P2 30.00
1c-10c complete set, Executive, large die proofs on India, on card O1O-14P1 52.00
1895 1c-$100 Newspaper, complete set, small die proofs, extremely rare PR1O2a-113P2a 290.00
1861 Washington vignette only, black on India die sunk on card, with registration marks above and below 59E-Bd 32.00
1867 "3" on embossed shield in center of perf. 12 on white paper, gummed, stamp size 82E-B 15.00
1867 10c dark carmine, Sturgeon essay, crossed "Cancelled," vert. pair, on thick white paper, gummed, large margins 89E-c 14.00
1868 Washington vignette only facing right, black, on India mounted on die sunk card, with registration marks 95E-Bd 37.50
1881-82 10c black, frame only with upper lettering label blank on die sunk ivory paper 226E
1890 1c black, engraved frame only (similar to Canada 1c 1868) on white ivory paper 106E-Aa
No value, engraved frame only, black on ivory paper 219E-A
Black frame only, no value die sunk on ivory 219E-A
2c frame only, black on ivory paper 220E-Da
3c purple vignette with lettered label above, on India with crossed layout lines .....221E-B var.
2c frame only, black, on white ivory 220E-Da
10c frame only, black on ivory paper 226E-B
Sold as one lot $725.00
1894 2c Postage Due, claret, incomplete design, shading on "2", "US" etc., drawn in pencil, die essay on India J32E 110.00

1885	1c Newspaper, black, die essay on India on card	PR81Ea	26.00
	1c Newspaper scarlet, die essay on white ivory paper	PR81Eb	40.00
	Manufactured Tobacco Half Ounce, U.S.I.R. essay in black on white card & a similar frame design in white on black ivory card		34.00
1861-71	2c black-brown, U.S.I.R. essay on experimental silk paper lettering at B., different head on white background	R15-E	20.00
1873	1c black, complete design on black background, lettering in black on thin card	UX1E	27.00
	Postal Card essay, black, Liberty Head only on black background, on thin paper	UX1E	21.00

By Kenneth Minuse

J. N. Sissons Ltd., Toronto, Canada. Sale of June 15-16, 1966

Canada

1851	6p gray, plate proof on India, yellow "Specimen" block of 4	2P3S	$62.50
	12p black, plate proof on India, vert. "Specimen" in green, block of 4	3P3Sv	550.00
1855	10p orange, trial color plate proof on India	7TC3	16.00
	7½p green, plate proof on India	9P3	28.00
1859	1c claret-rose, plate proof on India with full American Bank Note Co. imprint	14P3	26.00
	5c vermilion, plate proof on India	15P3	18.00
	17c blue, plate proof on India, vert. "Specimen" in carmine	19P3Sv	18.00
1870-93	2c blue, Canada Bank Note Engraving and Printing Co. essay on card	36E-A	16.00
	3c orange-red, Canada Bank Note Engraving and Printing Co. essay on India	37E-Aa	26.00

Newfoundland

1871	1c blue, trial color finished proof, perf.	32TC6	24.00
1923	15c yellow-brown and black, Vickers Vimy essay, imperf. pair		105.00
	15c Vickers Vimy, 2 essays, one dark brown and dark blue and one blue, perf. 14 x 13½		70.00

Stanley Gibbons Auctions Ltd., London, England. Sale of July 13-15, 1966

Canada

1897	$1 lake plate proof on card	61P4	37.80
	$3 bistre plate proof on handmade paper	63P5	39.20

H. R. Harmer Inc., New York, N. Y. Sale of May 17-20, 1966

Canada

1897	3c dark purple, trial color large die proof, die sunk on card, 225 x 150mm	53TC1	50.00
1897-98	1c, 2c, 3c plate proofs in issued colors on card, horiz. pairs	67-69P4	36.00
1908	½c black-brown, plate proof on stout wove paper, vert. pair	96P5	17.00
1933-37	2c red-brown, large die proof on India mounted on card	210P1	45.00

Newfoundland

1865-94	5c vermilion, trial color plate proof on India, block of 4	25TC3	32.00

Harmer, Rooke & Co., New York, N. Y. Sale of Sept. 28-30, 1966

Canada

1859	12½c yellow-green, plate proof on India with vert. "Specimen" in red, block of 4	18P3-Sv	45.00

H. R. Harmer Ltd., London, England. Sale of July 4-6, 1966

Canada

1916	2c+1c War Tax, brown, imperf. horiz. pair on wove from Die I	MR3TC5	15.40

By Falk Finkelburg

United States

Vahan Mozian, New York, N. Y. Sale of Sept. 17, 1966

1861	3c	royal blue, experimental plate essay by Lowenberg, (65)		6.00
1869	1c	to 90c plate proofs on card, 113P4-117P4, 129P4, 120P4-122P4		42.00
	3c	dark red-brown, essay on stamp paper, imperf. block of 4, gummed	114E-Cf	28.00
	5c	red-brown, essay on stamp paper, imperf., block of 4 gummed, sheet margin at bottom	115aE-Fc	32.00
	10c	dark ultramarine, portrait of Lincoln, essay on stamp paper, imperf., gummed block of 4 with National Bank Note Co. imprint at top	116-dj	60.00
	12c	yellow-brown, essay on stamp paper, perf. 12, grilled and gummed, block of 4	117E-Ce	21.00
	12c	same as above but in red-brown	117E-Ce	22.00
	12c	same as above but in blue	117E-Ce	21.00
1888	90c	purple, plate proof on card, strip of 6 with plate number and imprint	218P4	34.00
	1c	scarlet, Atlanta trial, block of 4		
	1c	brown, Atlanta trial, block of 4		
	1c	green, Atlanta trial, block of 4		
	1c	blue, Atlanta trial, block of 4 all four proofs sold as one lot	102TC	130.00

John A. Fox, New York, N. Y. Sale of Aug. 15, 1966

(Hollowbush Collection, Part IV)

1847	10c	black, reproduction on white bond paper mounted on buff American Bank Note Co. card	4aP	70.00

Hawaii

		Set of six essays prepared by John S. March 1869		160.00
	1c	purple, die sunk proof on India on card	30P	42.00
	5c	black die proof of vignette	32P	45.00
	6c	green, die sunk proof on India on card	33P	75.00
	18c	black, die proof of vignette die sunk on card	34P	46.00
	18c	dull rose, die proof of vignette on India die sunk on card	34P	55.00
	18c	dull rose, die proof on India die sunk on card	34P	70.00
	2c	brown, die proof on India die sunk on card	35P	42.00
	12c	black, die proof on India die sunk on card	36P	75.00
	5c	blue, 1892 Official Reprint overprinted, full sheet of 20 o. g.	10R	180.00
	13c	rose, overprinted SPECIMEN, full sheet of 20, thick letters	11S	160.00
	13c	rose, same as above but thin letters	11S	170.00
	13c	orange, corner block of 8 overprinted REPRINT 1892, o. g.	11R	82.50
	13c	orange-red, same as above	11R	82.50

United States

H. R. Harmer Inc., New York, N. Y. Sale of July 18-20, 1966

1893	1c-$5	Columbian complete set of card proofs	230-245P4	110.00
1901	1c-10c	Pan-American complete set of card proofs	294-99P4	95.00

United States

Herman Herst, Jr., Shrub Oak, N. Y. Sale of June 9, 1966

1851	3c	black, essay on India, small margin at bottom	33E-Gb	22.50
	3c	brown, essay on bond paper	33E-Hb	15.00
	3c	black, essay on thick paper, rare, heavy stain	33E-Je	10.00
	3c	Bald Causland die essay on India, cut to shape	33E-La	14.00
	1c	red-brown, essay, full design	55E-An	13.00
	3c	olive, die sunk essay on proof paper	56E-Ad	15.00
	3c	light blue, essay on buff shiny card	56E-Ae	17.00
	3c	green, essay on pink shiny card	56E-Ae	17.50
	3c	black, die sunk essay on buff shiny card	56E-Ag	20.00
	5c	scarlet, essay, design without numerals	57E-Ac	12.00

	24c red-violet, essay, vignette and inscriptions only	60E-Ad	7.50
	24c red-violet, essay without numerals	60E-Af	12.50
	24c same as last, but in black	60E-Af	20.00
	90c black, die essay of portrait only	62E-Aa	11.00
	90c same as last but in bright carmine	62E-Aa	16.00
	90c brown, die essay, few hinge crinkles	62E-Aa	10.50
1861	1c blue, rare coupon essay, block of 4	63E-B1	97.50
	3c rose, plate proof on card	65P4	17.50
	3c green, Lowenberg, complete sheet of 25		9.50
1869	1c-90c, complete set card proofs (2 of 15c type III) 3c and 6c are pale, washed out	112/122P4	51.00
	1c-90c Bank Notes, complete set (14) card proofs, both 24c and 90c	160/218P4	32.50
1890-93	1c-90c complete set card proofs including the later issued 8c	219/229P4	24.00
1895	1c-$1 complete set with "Specimen" overprint	264/276PS	62.50
1891	1c-50c Postage Dues, small die proofs mounted on card (1904 Roosevelt book)	J22/28P2	26.00
	1c light green, Franklin Carrier essay, head and oval only	LO1E-Aa	9.00
	$20 complete sheet of 10 on India State Dept. with plate Nos. 123 and 124, full imprint at top, minor thinning in corners	O71P3	115.00

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